

Wes McVicar & Kevin Andrews

CLOWN SKITS & More...



A Compilation of Classic &
Contemporary Clown Costumes,
Customs & Characterizations

***CLOWN
SKITS
& More...***

By Wes McVicar &
Kevin Andrews

*Based on "Clown Act Omnibus"
by Wes McVicar*

Clown Skits & More...

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By Kevin Andrews

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The skits in this book have been handed down through the years by clowns of all levels of experience. Some skits may require more physical training than others.

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Use your common sense!

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Introduction

*“Let a clown but laugh and the whole house will giggle” (H.R.
Haweis—1872)*

The origin of the English word “clown” is uncertain, but it is thought to have come from a Scandinavian or Teutonic word for “clod,” which means a coarse or boorish fellow, a lout.

Historical Background:

Clowning goes far back into history: traces of it appear in Greek burlesque as well as on the Roman stage.

In the Middle Ages, kings and nobles had their Fools – Court Jesters who were privileged characters as long as they could amuse their masters. These were often gifted musicians, mimics, skilled dancers, and acrobats, full of wit and impertinence. The pointed cap and tasseled scepter became symbols of these jesters.

On the old English stage a clown was a privileged laugh provoker. He had no real part in the drama, but carried on his jokes and tricks, sometimes addressing himself to the delighted audience instead of confining himself to the stage action.

Shakespeare elevated the clown, giving him a speaking part, often using him as a “comic relief” to ease the tension in his tragedies. The grave diggers in *Hamlet* are clowns. Othello had his clown and Launcelot Gobbo was Shylock’s famous clown.

In France, the Pierrot in his two-colored costume was a happy, lighthearted clown, also an accomplished dancer. Harlequin, too, was of French origin, distinguished by his black mask, shaved head, and expert acrobatics.

Italy gave us Pantaloon, originally Pantaleone, of serious face and baggy trousers. From Italy, too, came the interpretation of the clown as a tragic figure, laughing while his heart was breaking. Leoncavallo’s “*I Pagliacci*,” the popular opera, is the best example of this. This facial expressions shows up in all different clown types.

Germany gave us the painted clown face, showing no personal expression.

Clowning as an Art:

Throughout the ages, the clown has used his talents of drama, music, dance, wit, acrobatics, juggling, riding, and make-up to make people laugh. His greatest skill, however, has been in the art of pantomime. Pantomime has attracted some of the world’s renowned artists. Charlie Chaplin’s silent films have become classics. France’s Marcel Marceau delights the audience wherever he goes. Many of our comedians of stage and television rely strongly on pantomime; Joe E. Brown, Red Skelton, Jackie Gleason, Sid Caesar, Imogene Coca, Dave King are among the many that come to mind.

Clowning is a real art. It requires physical skills, dramatic ability, a firm understanding of human nature, imagination, wit, and a strong sense of the comic. It uses timing, surprise, anticipation, slapstick, and sometimes pathos, as elements in its humor.

It is said that man is the only animal that laughs. Clowns down through the ages have given the world something to laugh at – and to laugh with.

Circus Clowning:

Circus clowning is of relatively recent origin, but has become indispensable. What would a circus be without clowns? Clowns of the “big top,” like Emmett Kelly, are internationally famous. Such clowning makes full use of its past heritage of baggy trousers, painted faces, pantomime, and physical skills. It also relies on broad humor of the slapstick variety, with its falls, blows, knavery, mimicry, and frustration. To the Pierrot and Pantaloon America has added the Hobo, the Policeman, the Rube, and other characters. Certain clown skits have become traditional; others are invented as needed.

Clown Alley:

In the Circus, Clown Alley has two possible meanings. The clowns were given their own section in the dressing tent because powdering their faces could be messy. This section was nearest to the side wall so the clowns could easily duck under the canvas to powder outside. Because this section was the farthest from the opening to the tent, it was the darkest. The darkness outside and the wall down one side made it seem like an alley, so it was dubbed clown alley.

During the show, if there were rigging problems or someone got injured, the clowns would fill in until the show was ready to resume. It is said that the traditional method to signal an acrobat to go on for their performance was to yell “Allez Oop” (pronounced Alley Oop). When the clowns were needed, the Performance Director would yell, “Clowns Allez” meaning “Clowns Go”. Eventually the group of clowns became known as the “Clown Alley” and later the place where they waited between acts also came to be known as the clown alley.

Today’s clowns use RV’s and motor homes to dress and apply make-up, so the historical clown alley dressing area no longer exists. Hence the term “Clown Alley” is used for any organized group of clowns, whether or not they are affiliated with a circus or carnival.

Clown Theme Song:

There is one song that is traditionally associated with the circus and, especially, circus clowns. It was played when the circus acts entered the big top and came to be recognized as the clown theme song. That song is entitled “Entry of the Gladiators,” a military march composed by Czech composer Julius Fučík in 1897. It is also known by the title “Thunder and Blazes” from an arrangement by Canadian composer Louis-Phillipe Laurendeau in 1910.

A British clown was asked to write a clown theme song and he used this tune. You can read more about his song “Big Red Noses” and download the sheet music for “Entry of the Gladiators” at www.allaboutclowns.com.

Clowning for Amateurs:

Sure-fire clown skits are an integral part of any amateur circus and have many other uses, too. They are valuable supplements to all physical education demonstrations. They can provide entertainment at banquets and luncheons, amateur shows, play days, demonstrations, festivals, pageants, meetings. Recreation departments, youth-serving organizations, and schools have not yet made full use of clowning in their programs.

In some communities, businessmen have found an interesting hobby and service project in Clown Clubs. Members of these clubs develop clown skits, and take them to children’s institutions, homes for the aged, children’s hospitals, and other institutions as a means of bringing laughter and color into the lives of the less fortunate. This type of activity is worth exploring on a larger scale.

About This Book:

Wes McVicar’s “Clown Act Omnibus” has been a favorite of amateur and professional clowns for decades. This expanded version contains all of McVicar’s book plus additional information on clown history and

make-up, with basic instructions for make-up application, which was not included in the original.

You'll find over two hundred workable clown skits, the majority of them featuring two or more clowns. Although some of them are quite dated, skits are easily updated and adapted to current events. Since the origin of many of the skits is extremely vague, it is difficult to give credit where credit is due. The authors therefore thank all in general who have carried on the circus tradition with clowns and clowning.

Even for the most inexperienced clowns, many of these skits will prove sure-fire. The more difficult skits will require training. Any production, of course, is better for good planning, preparation, and rehearsal.

Though only 180 clown skits are numbered, there are many subdivisions of additional stunts which bring the total in the book to well over 200. The *Index of Clown Skits*, alphabetical by title, at the end of the book, gives the number of the skit, not the page number.

The Basics of Clowning

Clown skits may look simple and easy but, just like good tennis players, golfers, or experts in other sports, clowns must be so skilled that their skits look effortless. It is not by accident, however, that clowns fall without hurting themselves, hit themselves and others without bodily harm, land safely in nets, and hang from apparatus, slide, teeter and tumble, all without injury. They may look awkward, and pantomime pain as part of their skit, but they are skilled performers. This means that a clown must be trained and prepared.

A gymnastic clown, for example, should be a gymnast – and a good one at that. Other clowns may not require intensive training like a gymnast, but they should take their roles seriously, studying them carefully, and perfecting actions and timing so that the success of the skit is guaranteed.

Suggestions for the Clown:

The amateur clown will be self-conscious at first, and it sometimes helps if the performer can forget that he is Joseph Brown and remembers that he is Joe, the Clown. The clown is a medium, and the

audience is not so interested in who the clown is, as in what he does and how he does it.

Overacting is a fault of many clowns. To be true, the gestures and actions must be generous and slowly done, but, generally speaking, clown skits build up to a punch line, or blackout, or chase-off; and the unobtrusive teamwork of all, the co-ordinate routine, is more important than the “starry” performance of individuals. Let the stunt or punch line put the laugh across.

Clowns should not try to be silly; clowning is a dignified art and profession. Clowns should omit anything off-color or offensive. Costumes, words, or actions that are in bad taste, or that ridicule any race or nationality have no place in a good clown skit.

The amateur clown finds it difficult to realize that all action is *planned* action. Even the professional clown does not leave laughs to chance. It is sound advice to be seen only when there is something specific to do. Hence all clown skits should be written out in full detail and should be rehearsed until action (and words) are exact. As much practice and rehearsal should go into each clown skit as goes into any other program number.

The clown should be alert to discover, make, and create gadgets which become part of his own personal properties and part and parcel of his clown personnel. Included in equipment of this nature one finds, for example, a nose that lights up, a lapel flower that squirts water, a shirt front that curls, a cane with a bulb-horn on the handle, a mismatched pair of spats, and so on.

Pantomime:

Clowning is often done from a distance – circus acts, parades, etc. Whereas the spoken word is the chief medium of communication between an actor and his audience, the clown must rely mainly on pantomime, which is acting without words.

The clown depends on gestures to interpret what he is doing and thinking. Such gestures are exaggerations of normal action and movement.

If the clown is happy, he not only smiles broadly but he also jumps up and down, hugs himself, and may turn cartwheels. If he is sad, he

sits down with his head between his knees, shakes all over from sobbing and finally takes out a big, red bandanna handkerchief and starts to blow his nose, but there is a big hole in the handkerchief. Other traditional clown pantomimes are these:

Running: Move arms like pistons, bring knees up to the chest, and pause to indicate breathlessness. Don't cover too much space; run in place.

Pain: If struck by an object, fall or jump in direction propelled by instrument. If hit in the seat, arch body with head and legs extended backward. If struck on the head, stagger forward like a chicken trying to catch up to its head. Open mouth widely and yell, or act as if yelling, while placing hands on sore spot.

Odors: Hold nose.

Pleasure: Clap hands, click heels together, at the same time jumps in air. For food, rub stomach.

Fear: Cower, cover head with arms or hide behind a person or object. Shake and tremble.

Anticipation: Gnaw fingernails. Clench and open hands, lean forward.

Rage: Jump up and down. Strike self on chest with fists or hit head against object.

Pride: Puff out chest, put thumbs in imaginary suspenders and spread hands, palms out.

Remember that all movements are bigger than life and that make-up often masks facial expression - the body must be the interpreter.

Clown Types, Costumes & Make-Up:

What makes a clown recognizable? A brightly colored costume and a painted face! It is a wise investment for an organization that conducts one or more shows annually to own its costumes. These should be repaired, dry cleaned, and stored after every show. Traditional clowns include the following types:



1. **Whiteface**

2. **Auguste**

3. **Tramp/Hobo**

4. **Character**

The four clown types are described here:

1. **The Whiteface Clown** is the classic Pierrot, harlequin, grotesque, or neat clown face. The Whiteface has a base of all white, with facial features (eyebrows, nose, mouth) painted in red and black. His costume may be one piece or some variation of a suit. This clown is the only type that may make use of sequins, rhinestones, or other flashy material. The whiteface is a pleasant-looking clown. He has decent manners, and his performance is generally artistic in nature. He usually appears to be in command of any situation he is in and often bosses the other clowns around. Gloves are required on all Whiteface Clowns.

The Pierrot is a jester clown usually in loose fitting top, tights for pants, and a floppy hat.

The classic whiteface dresses all in white, with perhaps a colored trim. The suit is usually three pieces, plus a hat. A skull cap is worn instead of a wig. The makeup is clean and neat.

The grotesque whiteface has irregular body proportions, be it a big rump, big nose, or big feet. The costume for this clown must be made to accommodate his unusual proportions.

Last but not least, the whiteface is also the typical circus clown with a gathered costume, one or two piece, plus a ruff at the neck. This costume is made in bright, yet coordinated colors with contrasting ruff and trims.

2. **The Auguste Clown** is an odd, eccentric character. This is the most comic face. Base color is a variation of pink, red, or tan instead of white. Features (red and black) are exaggerated in size. The mouth is usually thickly outlined with white (the muzzle) as are the eyes. The Auguste may be impeccably garbed or wear a costume that does not fit (oversize or too small), either is appropriate. Bold colors, large prints and patterns, and suspenders often characterize Auguste costumes.

The Auguste is the most slapstick of all clowns; his actions wilder, broader than the other types. The Auguste is often a troublemaker and gets away with more and bigger pranks. Gloves are required on all Auguste Clowns.

3. **The Tramp, Hobo or Bag Lady Clown** uses a base of flesh colored pink or tan. Make-up designs for the Tramp & Hobo clowns usually include a beard and highlights of white around the eyes and mouth. The costume is often a dark colored suit that can be excessively patched and/or tattered looking. A sloppy coat with many pockets and a brightly colored vest are also common. A derby or silk hat with no top finish off the costume. The character and make-up design portrayed can either be a sad, woebegone Tramp, or a happy-go-lucky Hobo.

A female may also be a Tramp/Hobo or the recent addition of the “bag lady.” Bag Lady make-up is similar to the Tramp or Hobo – minus the beard, of course! Be sure to add some brown or gray make-up highlights to reflect the image of living on the streets. She usually wears layers of clothing – a frumpy dress or skirt and blouse, perhaps a sweater and jacket over top. Add a scarf around the neck and some type of headwear. Bag ladies often wear worn-out sneakers or boots with droopy socks,

perhaps a piece of cheap costume jewelry and, of course, carry a tattered bag or use a push-cart for their worldly possessions.

The overall effect of make-up, costuming, and performance must complement the character being portrayed. Gloves, either full or fingerless, should be worn, if appropriate, on all Tramp, Hobo or Bag Lady clowns.

4. **The Character Clown** is often considered a fourth category of clown and may use a Whiteface, Auguste or Tramp/Hobo make-up design. He depicts a specific type of person or occupation (i.e. baseball player, doctor, sailor, Keystone Kop, etc.).

Make-up should complement the character being portrayed and should not detract from the overall effect. Gloves should be worn if the design of the clown is Whiteface or Auguste and are optional for Tramp/Hobo.

An oversized pair of shoes with your own size shoe inserted makes a great addition to your costume.

Make-up Application:

Clowns should study pictures of professional clowns and their make-up to decide what “look” will best define their character. Experience is the best teacher, so it is wise to spend time in practicing the art of making up their faces. They should strive for individuality and, before long, a personalized look will be established.

Make-up materials may be obtained from any theatrical supply house, clown supply dealer and from many websites specializing in clown costumes and accessories. Make-up may include any of the following:

- grease paint (shades to suit clown type)
- colored crayons and liners
- tooth enamel
- spirit gum
- cold cream/make-up remover
- powder and powder puff (powder sock)

- false noses and adhesives

Basic Clown Make-up Steps:

The basics of clown make-up are the same, no matter which type of clown character. Clown make-up has evolved over the years to include a myriad of different looks and the variations for each personality are endless, but the basic styles remain the same. Colors should be applied from light to dark, i.e., begin with the white and end with the black.

Basic steps for applying clown makeup:

- Clean and dry face completely.
- Pull back all hair around your face.
- Apply the overall face color first and start with a thin layer. Let dry and repeat until the intensity of the color desired is reached.
- Cover all your features with the overall color and then redraw the ones you want to keep.
- Draw the face you want to paint with an eyeliner pencil.
- Fill in with the lighter colors first and then add the darker colors. Let the paint dry between each color.
- Dust the finished look with face powder to set and prevent smearing.

Clown Make-Up Application for Specific Types:

1. The Whiteface Clown

There are two basic types of Whiteface: One is called the **Neat Whiteface** and has simple features with black and red accent colors. The mouth is your own mouth size and there is no false nose; sometimes the end of the nose is painted with red.

The second, called the **Comedy Whiteface**, has bold features that are often in colors other than red and black. This type of clown often uses a false nose.

Applying the White

To begin applying whiteface clown make-up, “paint” your entire face, neck, and ears with white using your fingertips or an applicator sponge. Be sure to cover completely and evenly - especially around the eyes, nose and mouth - without making it too thick. Using fingertips or the sponge, “pat” the makeup to smooth it on your face. Using quick, firm patting motions ensures even coverage. Whiteface clowns should have no white skin showing.

With a cotton swab, draw an outline through the white (called “cutting out”) to form the desired shape of the mouth, then remove all white from this area. Be aware that this clown has a completely white upper lip; only the lower lip is colored. Removing the white ensures a true red color for the “lips.”

Now “cut out” any other areas where you will be putting a different color, such as a painted nose or a cheek design. Once all white has been removed for the desired feature areas, pat the white again to smooth out any creases caused by the cotton swab,. To ensure white stays, use setting powder to “set” your white make-up. (See “Setting Makeup” below.)

Applying the Features

Using a brush or paint pencil, fill in the cut out areas with desired color(s). Traditionally, this clown uses only red or black for facial features. Be sure to “set” the make-up with powder once more.

Eyebrows should be painted on higher than natural eyebrows to emphasize a happy or “surprised” expression. To make your eyes stand out more, outline them with a fine brush or black paint pencil.

For a “Comedy Whiteface”, use a powder blush or cream rouge or even some type of glitter to accent features. Cream accents must be set with powder.

Finish eyes with black mascara or false eyelashes.

Some clowns have painted noses; others finish the look with a false nose. Use whatever suits your character.

2. The Auguste Clown

The Auguste Clown is the most comical and silly character, therefore, his face has the most distorted and fun style. His actions are larger than the other styles and his facial features are created larger to match, with lip outlines far beyond the actual lips and an eye area that stretches up onto the forehead! Traditional colors for facial features are red and black, although today's clown often uses many other colors.

Applying the White

Using a paint pencil draw the desired shape around the eyes and mouth (muzzle). Use a tall, oval shape rather than circles around your eyes. The goal is to accent your features and give a happy appearance. Fill in these areas with white. Pat make-up smooth, using your fingertips or a sponge, to remove any wrinkles.

Use a cotton swab to “cut out” (remove) the area for your mouth within the muzzle. Place circles at the very upper corners of your mouth. This will make you appear to be smiling - even when you're not!

If you will not be blending any other colors into your white, you can use powder to “set” the white now. If you will be blending the fleshtone or accent colors into the white, then wait until the end to set all colors together.

Applying the Auguste Base

Apply your chosen fleshtone color in the same manner as the white, covering all of the remaining areas of your face. Try to get very close to the edges of the white. If you want to blend the fleshtone and white you can use your finger, a stipple sponge, or a makeup sponge.

Applying the Features

Fill in your mouth with red or black - red being the most popular color. Some black is suggested, especially for clowns who perform at a distance. An Auguste clown may have either a solid white or a red upper lip.

Using a black paint pencil, draw in your eyebrow near the top or the middle of the white area above the eye. Outline your eyes with the black and add any other highlights you have chosen. Studying various pictures of Auguste clowns will help you choose your unique make-up style.

Once your paint colors are complete, powder to “set” the makeup. See “Setting Make-Up” below. You may add a powder blush if you choose.

Mascara or false eyelashes will help to open up and finish the look of your eyes.

3. The Tramp/Hobo or Bag Lady Clown

The Tramp or Hobo clown differs from the Whiteface and Auguste in that it is of American origin. Both the Whiteface and Auguste originated in the European Circus, but the Tramp or Hobo is said to have been created during the depression that followed the Civil War by Tom Heath and Jim McIntyre. The bag lady is the female counterpart to the Tramp or Hobo and has evolved even as homeless women have appeared on the streets in our culture.

The Tramp or Hobo uses a base of flesh-colored pink or tan and facial designs usually include a beard and highlights of white around the eyes and mouth. The white muzzle was inspired by the look of minstrel entertainers of that era.

The Tramp usually wears a forlorn expression and the Hobo is happy and always wears a smile. The Bag Lady can be either happy or sad.

Applying the White

As in the Auguste style, draw the shapes around your eyes and mouth with white. The muzzle, or mouth area, of the Tramp or Hobo is traditionally smaller than of the Auguste clown and less exaggerated.

The white on the eye can be bold like the Auguste or just a light coat on the upper eye lid with blended edges. Fill in the areas around eyes and mouth with white. Pat make-up smooth and powder.

Applying the Fleshtone & Features

Tan or ruddy colors are popular face colors for this clown type. Apply with fingertips or a makeup sponge to forehead, around eyes, and from the nose to the beard line. You can leave a “hard edge” against the white around the eyes or use your fingers to blend the two colors together.

Using a black eyeliner or paint pencil, color your existing eyebrow. For a more surprised or happy look, enlarge the white area to cover your eyebrows and draw new brows above their normal position. You can use red to create bags under eyes or a reddish-brown color to make the cheeks appear hollow. Most Tramps use a false nose, but one that is flesh colored with a reddish tip rather than the stereotypical “big red nose.”

Applying the Beard

Using black - or for a lighter beard, grey - and a make-up sponge, apply the beard. Using a stipple sponge will give a stubble effect. Starting in the middle of your cheek and working down, add shades to the beard so it gets darker in the middle and fades out toward the neckline. (Skip the beard for a Bag Lady!)

The tramp’s lips should be accentuated with dark brown rather than painted red.

Powder to set the make-up. You can use a brown colored loose powder to “weather” the makeup (or the outfit).

Setting Clown Make-Up

Properly called “Powdering Down,”- this is an all-important part of finishing your facial make-up creation. The purpose of powdering is to “set” the make-up, to absorb excess moisture without leaving clumps of powder.

Using about a tablespoon of setting powder, gently rub it into your powder puff to distribute it evenly. Then firmly pat, pressing the puff gently into the make-up with each pat.

Another powdering procedure common today is to have a “powder sock.” Using a new white tube sock, fill it with about a cup of talcum

(baby) powder – make sure the powder contains no cornstarch. Tie a knot in the sock a few inches above the powder. Gently sprinkle powder over the face, then pat the make-up with the powder sock. Continue until all makeup is covered. (Store sock in a plastic zip-lock bag.)

Excess powder can be removed by very gently dusting away with a powder or complexion brush. Some clowns lightly rinse their faces to remove excess powder and then pat dry; others simply pat the make-up with a damp cloth to absorb the excess powder.

An excellent video tutorial for applying clown make-up can be seen at: www.allaboutclowns.com/make-up.html.

Organizing Your Program

Clown skits may be scheduled for many types of occasions, such as special programs, exhibits, demonstrations, and contests. Intermissions at such programs provide opportunities for planned clowning, and such “breaks” add color and interest to the program.

The Indoor Circus and Gym Show is an ideal example of such a program, because it provides an intermission or “break” between each act during which a series of clown skits may be presented. Such an elaborate program requires careful organization. The following sample program and suggestions for its organization may be modified or adapted for less elaborate productions.

Sample Program of an Indoor Circus:

1. Grand Entry
 - A simple march by all participants
 - Mass singing of National Anthem with flag raising
 - Crowning of Circus Queen (& King)
2. Our Junior Members

This may be:

- Drill team
- Pajama and candle parade
- Group games and relays
- Indian dance or powwow
- 3. Clown Skit
- 4. Tired Tumblers
 - Junior or Intermediate-Age Tumblers
- 5. Demonstration
 - Judo, or
 - Weightlifting, or
 - Wrestling or fencing
- 6. Clown Skit
- 7. Tap Dance Routines
- 8. Clown Skit
- 9. The Animals Come to Town
 - Use animals built for the occasion
 - Clowns are included
- 10. Gymnastics or Pyramids, or Hand Balancing
- 11. Clown Skit
- 12. Class Drill
 - Calisthenics
 - Clubs
 - Precision marching
- 13. Clown Skit
- 14. Statuary
- 15. Grand Finale
 - Ensemble of complete cast

Planning Committee:

Any sizable event will require a planning committee and a director. The committee should have a chairman, and its members should consist of the chairmen of three major subcommittees: program, publicity, and finance.

The director of the show may be the recreation director of the organization, or the director of physical education. He should also be a logical person to be the chairman of the program committee.

First of all the planning committee decides upon the objectives of the show. Is it to be a demonstration of the program? A fundraiser? An end of season celebration? A holiday celebration? The answers to such questions will determine the type of the program to be planned.

The committee should be formed several months in advance so that the dates, location, theme, and other things may be determined earlier, a proper timetable can be developed, and all the concerned people are properly informed. In general, the committee is adult structured, whereas the program is aimed to appeal to all age levels.

At first, monthly meetings should be held; then weekly meetings as the circus becomes imminent. A description of the functions of the three major subcommittees follows.

Program Committee:

The secret of successful program is to involve others – individuals and groups. The director and committee should seek out people with peculiar talents who can provide “specialty numbers,” such as juggling, unicycling, magic tricks and even tight wire performers! Be sure not to overlook clubs and community organizations as they often include a wealth of talented people.

Adequate preparation and training must go into all phases of program to ensure a show that is entertaining and high in quality.

- A. Usually the director carries the initial responsibility for presenting a skeleton program to the planning committee. Once this basic outline is approved, the program committee as a whole accepts or rejects future ideas. The program committee will be concerned with a theme and the order of events.

Subcommittees of the program committee are:

- A. House**
- B. Costume**
- C. Music**
- D. Clowns**
- E. Scene Shifters**

- A. House Committee responsibilities:**

Determine venue and general floor space/seating requirements.

Seating: Extra chairs or bleachers. Seats to be obtained, delivered at set date, and returned day after show.

Ushers: Number required, uniforms (if required), & training and instructions.

Fire prevention: Check all exits, extinguishers and sprinklers. Invite fire marshal to inspect, if appropriate.

Male and female attendants or chaperones for dressing rooms.

Valuables: Arrange area for performers to check valuables.

Properties: This committee is unnecessary if the committee on clowns (see D below) looks after clown properties and if someone in each skit is named to assume this responsibility for his or her program.

A list of all properties should be made for each and every skit. Properties should be placed in a selected spot and checked before each performance. Damaged “props” should be repaired. Borrowed properties should always be returned in good condition.

B. Costume Committee responsibilities:

Determine costume types and number of costumes required. Check against stock. Check for cleanliness and repairs. Arrange to rent, buy, or make costumes not on hand. Arrange for fittings.

For show periods, have dressing room assistants on hand with thread, needles, irons, for emergency repairs.

After show: Collect, clean, and store owned costumes. Return rented costumes. Note: Clean, attractive, well-designed costumes with pleasing color harmonies are a *must*. A well-dressed skit is halfway to success. If program numbers require “make-up,” this may be an added responsibility of the costume committee. Supplies may be obtained from theatrical and costume houses.

C. Music Committee responsibilities:

Plan and arrange for music for the skits:

Piano Small band

Accordion Clown band

Music through CD's and PA systems

Regardless of the means by which music is provided, it is invaluable for the atmosphere it creates for background and fill-ins, before the show and between skits (also to accompany any drills, marches, or dances in the program).

One person should be appointed as director of music. A "cue" sheet should be supplied to the director in order to co-ordinate music with the program.

D. Clown Committee responsibilities:

- Selecting and training clowns.
- Choosing material (skits, stunts, etc.).
- Taking care of costumes (clear with costume committee).
- Obtaining "props" (properties) for skits.
- Obtaining make-up materials.
- Obtaining make-up person to be on duty for each performance.
- Doing emergency repairs (see B).
- Obtaining special clown and "props" room.

A clown captain is recommended within this committee who may be a non-clown, someone from the committee, for instance, whose duties are to "time" the skits, call clowns on and off, watch that clowns do not steal or distract from other acts, and do similar tasks.

E. Scene Shifters

Five or six roustabouts or "hustlers" under a captain are invaluable. They are required to set up and remove apparatus and scenes.

A floor plan should be provided, and equipment should be listed for each event. The Costume of the men in sneakers

could be brown or blue denims, and matching tee or sport shirts. Scene shifters should be out of sight except when performing duties.

Publicity Committee:

A special event such as an Indoor Circus requires an audience. Promoting and publicizing the event through all possible media is highly important. Members of this committee must be carefully selected, because they will have a long, hard job. Publicity and promotion of the event should start early, and become more and more intensive as the date grows nearer.

The following outline of the scope and duties of this committee may indicate a need for subcommittees:

1. Tradition and word of mouth are top media for spreading information.
2. Newspaper, radio, TV, website.
3. Brief news release after each meeting of the planning committee.
4. Special week-end features when circus is one month away, up to date of program live broadcasts of practice sessions. Feature articles on “stars” and human interest stories.
5. Photographs, posters and handbills—Handbills may be delivered to homes and/or schools, or laid on tables of service club luncheons. Avoid pictures of live animals if they are not to be present in the actual show. A poster contest may be conducted for the youngsters.
6. Other media
 - a. Pictures in lobby or store windows
 - b. Banners on building front or across street
 - c. Store-window cards
 - d. Streetcar advertising
 - e. Displays by art classes and vocational classes
 - f. A parade
 - g. Announcements on motion picture screens
 - h. Decorated building in keeping with circus theme, i.e.: Arabian Nights, Wild West, South Seas, etc.

i. Printed or mimeographed programs

The program should list, in order, the show events, along with names of performers or groups. These are then distributed by the ushers before the performance.

Finance Committee:

A member of the finance committee may be selected as treasurer, but, regardless of method, a treasurer is a must and so is a budget. There should be an over-all budget approved by the planning committee, and each subcommittee must operate within its allocation.

Once price of admission is determined and tickets are printed (two months in advance), a sales plan should be developed and put into action four weeks ahead of the show.

Contests to discover the best ticket seller or the best teams of salesmen are popular, and appropriate prizes are offered.

If the program folder is also a money-raiser by means of solicited paid advertising, this too is an item for the finance committee. Prices should be obtained from several printing firms on tickets and programs. If there are to be concessions, a subcommittee of the finance committee may be appointed to look after that. Concessions consist of games of chance and skill. The committee plans the booths and layout, checks on the games, prizes, and other details, and arranges for operators and bankers. It is advisable that tickets should be sold at a central location, thus avoiding the handling of money in connection with the games. Other concessions may include candy, ice cream, drinks, popcorn and hot dogs.

If “hawkers” circulate among the audience, they should wear uniforms. These salespeople must be advised when and where not to sell.

A financial statement should be turned over to the planning committee after the show, and this should be saved for the next year’s committee.

The Master of Ceremonies:

The master of ceremonies (MC) is much more than a figurehead; he and the director are key persons in the timing, promotion, and general success of the show. Therefore, be sure to take great care in selecting your MC.

Experience is desirable, and other qualities include personal appearance, appreciation of showmanship, good voice, sense of humor, friendly leadership.



The master of ceremonies in a circus setting is the “Ringmaster.” Acts that included horses used to be the main attraction at circuses and the horse trainers would dress in full riding habit. The recommended costume for an MC is, therefore, white riding pants, a black or red riding jacket, dress hat, black boots and even a diagonal red band across the chest!

The ringmaster welcomes the guests and introduces the skits with flamboyant gestures and extravagant expressions. A whip that cracks may give emphasis to his remarks. A flowing mustache is part of a ringmaster’s make-up.

The ringmaster may well become an actor, especially as a trainer in animal acts. His position is a respected one, and he should not be treated as a clown. It is helpful for the MC to familiarize himself with the skits and the actors.

Unless he participates in a skit, the MC is off stage when skits are on.

Production Suggestions:

Present an energetic show. A well-paced show of 1½ hours with continuous action is better than one that is slower and longer. The second half of the show should be paced slightly faster than the first half. It is also helpful to use an intermission period to set up any elaborate equipment and to schedule such skits early in this second session.

The most spectacular event should be saved for the last so that the audience goes away with the best impression.

“Cue” sheets should be provided for the announcer, director, doormen, scene shifters (post near equipment depot), and person in charge of lighting. A rehearsal night is always advised for successful running of the program the next day.

To provide a live audience invite children from orphanages or children’s homes to be nonpaying guests. A service club might sponsor such youngsters and supply refreshments too.

The crowning of a Circus Queen is worthwhile. Intermission may be an appropriate time to present annual awards and recognitions to champion athletes or volunteers.

A pre-circus parade will help draw attention in smaller communities. Something must be happening every minute.

After the Show Is Over:

Clean-up Squad

- Return equipment and restore everything to original condition.
- Scrub floors.

Evaluation Meeting

- Planning committee meets for final report, and recommendations are made/filed for next year.
- Decisions are made for distribution of funds.

Bread-and-Butter Notes

- Thank-you letters are sent by director to all who assisted, loaned equipment, or helped in any way.
- An honorary circus membership card may be mailed to all participants.

Circus Banquet

- To honor performers and champion ticket sellers.
- To provide entertainment (circus movie).
- To tell participants how profits will be used.

Clown Equipment

Reference to clown equipment has been made in Chapter Two, in the outline of the duties of the costumes committee and the clowns committee.

Properties:

In addition to costumes, a “props” room, and a “props” supervisor, clowns require certain mechanical aids or gadgets. There are many standard pieces of equipment of this type that should be found in the clown’s “props” room. Much of this can be produced by handymen; other items may be purchased or rented.

The “yellow pages” of any large city telephone directory or a simple online search are helpful in ordering many of the following items:

Fake Noses, Ears - See Costume Rentals and Theatrical Equipment and Supplies in classified section of telephone directory or online.

Beards, Wigs, Mustaches, And False Faces – See Costume Rentals and Theatrical Equipment and Supplies, and Party Favors and Novelties, in classified telephone directory or online.

Noise Makers – See same sources as above.

Paper Mâché Heads – See same sources as above.

Skullcaps – Most clowns wear a skull cap that is neutral in color. These can be made from the tops of silk or nylon stockings. Eight or ten inches are cut off the top of the stocking; a knot is tied at the ragged end. This makes a cap after slits are cut for ears.

Swat Sticks – These are used for comedy “paddling.” Being made of light wood, they produce a sound that is much worse than the hit. Young clowns should be instructed that the “seat” is the only permissible striking area. Indiscriminate use could cause injury. Two sticks—30 inches long, 3 inches wide, and 1/4 inch thick—are screwed together at one end to form a handle. Approximately at the midpoint a 1/4 inch wedge is fastened to one slat so as to spread the open end. The ends clap together whenever an object is struck.



Firecracker – Empty a 48-ounce fruit juice tin by puncturing a hole in top center and small air hole at side. When drained and dry, and after removing label, paint the tin red. Stick dynamite fuse of heavy cord in center hole, having plugged the other hole if necessary.

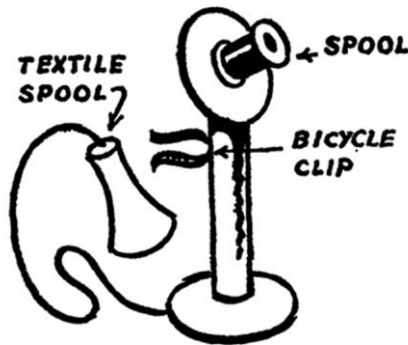
Bomb – This can be a large bowling ball with the thumb and finger holes filled in after a make-believe fuse has been inserted in one of these. A fresh coat of black paint may make the bomb appear more realistic. A laceless volleyball painted black may be substituted. Use an old ball.

Siren or Gong – Siren may be obtained from automobile supply houses, fire department or novelty or magic supply house.

An old car brake drum makes a satisfactory gong if struck with a metal hammer. CD's that produce all kinds of noises are available, and these can be recorded over public-address system.

Shoes – Clown shoes should be about 22 inches long and 5 inches wide. Screw or cleat an old pair of shoes to a piece of plywood, above size. Build up a false toe with canvas, then paint.

Telephone – Don't be modern. An old-fashioned dummy phone will do. This can be made up from spools and scraps of wood. Paint flat black.



Guns – Wooden guns may be made by tracing a cardboard pattern from a real gun and cutting traced gun from one-inch plywood. Guns should be painted.

Policeman's Billy – Black cloth or canvas sewed in tube shape about 15 inches long. This is stuffed with kapok or light insulating material. A leather thong or lace may be fastened through one end.

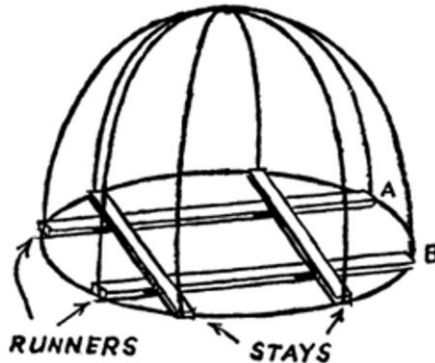
Clown House – A clown house is made from 2 x 2's with hinges at all corners, so that it may be folded and stored. A good size is 7 x 7 x 7 feet. Cover frames with wallboard, then paint or apply paper. Two doors and two windows opposite one another will permit diving in and out. No roof is needed.

Circus Animals:

From a fundamental H form of construction, but with two cross-bars, a number of animals may be built. This structure provides space for two operators and the four legs; and the long sides of the H rest on their shoulders. Naturally, the legs of the performers should be costumed in burlap or tight-fitting denim trousers and painted to harmonize with the characteristics of the animal portrayed.

Over-all length should be about 6 feet; width from A to B, about 22 inches. Use light-weight wood (pine) for basic structure. Stiff wire may be used for framework or light lathes which have been soaked in water can be used to make them pliable. Barrel hoops may also be used to form the body.

Cover framework with burlap or canvas and use water soluble paint for coloring. More care should be given the animal's head which, in the case of a long-necked creature such as the giraffe, is carried on a long pole by the first operator. A hole must be provided in the body for the pole.

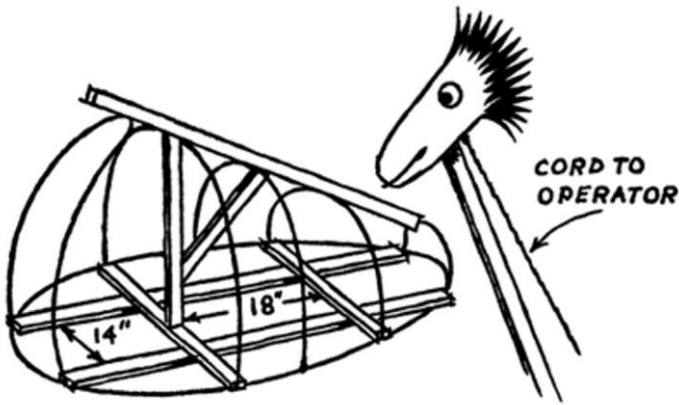


Cords leading to the head enable the operator to move the animal's head or mouth. A flashlight battery connection to illuminate the eyes is another consideration. Be sure to provide sight and breathing space for the performers.

Animals most readily constructed include the elephant, horse, and giraffe.

An alternate shape with a more elongated body may be more suitable for a specific animal, although it is a more difficult design. The following image depicts this alternate model:

ALTERNATE MODEL¹



Using the Animals:

If there are enough animals, an Animal Training Skit may be presented under the direction of an animal trainer or ringmaster.

A one-, two-, or three-ring show may be preceded by a march in to circus band music. The trainer then cracks his whip and gets the animals to mount their boxes and barrels for a pose.

In addition to constructed animals of the four-footed type, there may be others such as monkeys, seals, and bears, for which costumes may be rented.

There is always one animal that never does what he is supposed to do, or does it when he is not supposed to do it. This creature begs for tidbits thrown to him by the trainer.

When an animal sits down, the front man sits in the rear man's lap. Animals lie down, roll over, and pick out a girl in the audience to pay attention to.

They answer questions, "Yes," or "No," by shaking or nodding the head.

¹ Hacker, Fred and Eames, Prescott, How to Put On an Amateur Circus (Minneapolis: T. S. Denison and Company, 1955).

Arithmetic questions are answered by stamping with the feet. The animal doesn't stop counting when he is asked to tell someone's age. In fact, he stamps with all four feet.

The elephant can perch on a barrel, or walk around it with two feet on the barrel and two feet off.

A novelty skit for a cow includes much of the above, such as counting or answering questions, but this cow gives white milk when milked from one side and chocolate milk from the other.



Seals balance balls or balloons on their noses. They accidentally sit on balloons, causing them to explode. Seals can have fun on a slide (floor in front should be well waxed).

Bears in pairs can do a simple polka to music. Bears may roller-skate on hind legs. It is more difficult if done on four legs.

Monkeys may do mat or trampoline tricks. Hoops covered with paper are useful for jumping through. A Hula Hoop number by the animals might be considered.

Walk-Ons & Walk-Arounds

Walk-ons and Walk-arounds are exactly what the chapter title implies. If there is one performer he generally walks onto the stage or floor area and completes, often without stopping, a circling tour, exiting at the original entrance. If there is more than one performer, the extras are usually trailers.

This is a walk-around. If the clown does not need to make the complete circle for his skit, it is a walk-on. Both are “quickies.”

Walk-ons and walk-arounds rely mainly on pantomime but are adaptable to individual skills. They may be built up through repetition, as long as slight variations are planned for the repeats. Walk-ons are not considered complete clown skits and may or may not be written into the program.

When to Use Them:

These stunts are best used when the timing of the general show so indicates, and the M.C. or clown director should be responsible for running in a “skit” when needed.

A walk-on makes a good fill-in when there is a lull or delay in the program.

Besides being used as fill-ins, walk-ons provide diversions between skits and are particularly useful during scene changes. It is always more entertaining to watch clowns than stagehands.

Usually one walk-on at a time will suffice. However, there are alternate possibilities. For example, two or three walk-ons may follow in rapid succession and two or three minutes may be filled in this way, but this should be the maximum amount of time allowed.

A second alternate is to have a simultaneous entry of two or three walk-ons, with each performer going his own merry way as though no other skit were in progress.

Still another acceptable time for these stunts is during a circus apparatus display, particularly if the caliber of performance is such that it is not of center-ring standard.

This or any other clown skit should never be “floored” when it might distract from a worthwhile performance or distract the performers so that they do less than their best.

Skits for Walk-Ons & Walk-Arounds:

1. “Announcements”

Announcements such as the following may be used or fill-in whenever there is a slight delay in the program:

Clown rushes in and waves his arms for silence, then makes announcement in all seriousness. Or, the clown’s entrance may be preceded by a fanfare, or a clown quartet may sing over the P.A.:

“A-nounce-ments, a-nounce-ments, a-nounce-ments!”

Ladies and gentlemen, I have been asked to announce that after Monday, Tuesday, and Wednesday there will follow Thursday, Friday, and Saturday. I thank you.

Ladies and gentlemen, I have been asked to announce that the owner of car license number (XXXX) has left his lights burning... (clown rushes in and whispers in announcer’s ear), and the left rear tire is flat... (another clown repeats whispering Business), and the

motor is running... (another clown appears), and furthermore you are in a no-parking area... (another clown), but you don't have to worry about your car being stolen because the police are there... (final clown), and your wife just phoned to say you didn't do the dishes before leaving.

Ladies and gentlemen, I have been asked by the management to make this most important announcement, "Will the audience please keep their seats while the crowd passes out."

Ladies and gentlemen, there is an angry and armed man out in the hall who says his wife is in here with another man and if that man doesn't come out now he's coming in to shoot. (Clowns who have seated themselves in the audience run out frantically.)

2. Balloon Give-Away

Clown holds a balloon in her hand by what appears to be the string. Actually, she hangs on to the balloon itself and has an extra piece of string hanging on it to LOOK like it is all attached.

She hands the balloon to someone and, as they grab the string, walks away with the balloon. All they get is the string. This works best with older kids & adults; younger children may be disappointed.

3. Before Eve Met Adam

(Adam enters, forlorn Voice of God is heard from offstage – can be recorded or a live assistant.)

God: Adam, my creation, my son, why are you so sad?

Adam: Oh, God - meaning no disrespect. You've given me this great garden with all the fruit I can eat, great weather, nice pets, but I have this strange empty feeling. I want to talk to someone who doesn't already know what I'm going to say.

God: Oh, dear... I knew you were going to say that. Adam, I am going to make another creation for you, a human like yourself, but different in very important ways. You can call her Woman.

Adam: (smiling dreamily) Woman.

God: This woman will gather food for you, cook for you, and when you discover clothing, she'll wash it for you. She will always agree with every decision you make. She will bear your children & never ask you to get up in the middle of the night to take care of them. She will never nag you & will always be the first to admit she was wrong when you've had a disagreement. She will never have a headache or be in a bad mood. She will freely give you love and affection whenever you need it.

Adam: Sounds great! But, what will this woman cost?

God: Oh, a creature as fine and useful as a woman won't come cheap. She will cost you an arm and a leg.

Adam: (thinks about it) What can I get for a rib?

4. Dog and Horn

First clown circles the floor with a real dog on leash; he goes round again, a second clown trailing.

The second clown has a horn or trumpet. He also has a horn or trumpet reed hidden in his mouth.

Whenever the first clown stops, the second clown holds the horn to the mouth of the dog, which apparently blows the horn.

Clowns are very much pleased and are proud of their dog. They repeat the stunt a number of times.

5. Egg and Feather

Clown with a built-up putty-nose circles the floor; attempts some simple balancing or juggling feats.

The clown produces a handsome feather which he balances on the end of his nose by sticking the quill into the putty.



An egg is similarly balanced.

(The egg has been blown and has a needle projecting through it far enough to hold in the putty.)

6. Echo

The leader announces that he has noticed an echo and he is going to try it out (also could be on a hike overlooking a canyon).

The following is a dialogue between the leader and the echo (a person out of the room or out of sight).

Leader: Hello

Echo: Hello

Leader: Cheese

Echo: Cheese

Leader: Bologna

Echo: (silence)

Leader: (to group) It must not be working now. I'll try again.

Leader: (to echo) This leader is great.

Echo: Bologna!

7. Fire Department, Please!

During an exhibition of apparatus work a clown rushes across the floor carrying a cupful of water. He likewise rushes to the exit. This happens several times in a very few minutes.

Sometimes the clown makes the trip with only a few drops spilled; other times he trips on the mats and has to go back for more water.

Finally the ringmaster intervenes. Stopping the clown he asks, "What's the matter, (name)?"

The clown says, "Don't stop me now, mister; my dressing room is on fire."

8. Fly and Bladder

A large artificial fly is attached to the end of a wire, and the other end of the wire goes down the clown's back, being looped over the clown's head so that the fly appears to be suspended, or flying ahead. The clown carries a light cane on the end of which there is an inflated bladder or balloon. He walks around swatting at the fly with the balloon. He misses quite frequently, striking other clowns or youngsters in the audience.

9. Fresh Fish

A clown stands beside a piano on top of which there is a large bowl of goldfish.

During a skit for which a pianist is required the clown will occasionally dip his hand into the bowl as though trying to catch a fish. On catching a goldfish he holds it by the tail. After the fish squirms a couple of times the clown pops it into his mouth.

The clown does this nonchalantly, giving his undivided attention to the pianist. The stunt is repeated several times.

(Besides live goldfish, the bowl contains fine strips of raw carrot, cut in the shape of minnows. Clown eats the imitations.)

10. The Golfer

A clown dressed as an eccentric golfer has a bag full of odd clubs. He demonstrates “trick” shots as he moves about:

- Tee-up ball. Swing and miss. Change tee for a higher one. Repeat. Change tees until they are knee high.
- Use club with huge head (*the never-miss*) to drive plastic ball into the crowd.
- Telescopic club for playing out-of-bounds ball.
- Club with rubber shaft. It wraps itself around the golfer.
- Club with loose head which flies off; controlled by length of cord.

11. Hair! Hair!

Clown walks around, balancing various objects: wand, chair, a medicine ball fastened to the top of a vaulting pole, etc.

He interrupts this routine to steal a hair from the ringmaster’s or a clown’s head. He proceeds to balance this imaginary hair on his forehead. Consequently he does considerable head scratching.

12. Henpecked Henry

Props:

- An umbrella
- A small but loud whistle
- A number of specially prepared parcels

Action:

Fat lady clown enters, followed by Henpecked Henry. She carries an umbrella. He is loaded down with numerous parcels.

Every few steps, Henry drops one or more parcels.

Each time he lets out a whistle from the one hidden in his lips. Each time she stops and returns, and as Henry picks up the parcel she hits him over the head with the umbrella. This is repeated around the hall.

Finally, when they are near a selected part of the audience, Henry asserts himself.

He gives a terrific blast on the whistle and drops all the parcels. These he picks up, one at a time, and throws them at his wife.

She is between Henry and the audience, and like a skilled boxer she ducks all the missiles which fly into the crowd.

Parcels are very light, having been filled with inflated balloons (possibly with small toys inside). There can be a few “plants” in the audience who receive certain bundles which they open for the amusement of those present.

13. Juggling I

Props:

- Three brightly colored balls – two hard, one rubber

Action:

Clown juggler circles the floor. Enroute, he juggles the three balls.

Clown juggler breaks the routine by throwing the rubber ball high in the air. It bounces on the clown’s head as he simultaneously clicks the two hard (metallic) balls together. Continue skit.

The clown is dead-pan throughout. As an unsolicited encore he returns wearing a hat with a trick top. A fourth ball is concealed in the clown’s mouth.

The three-ball juggling skit is repeated, but this time the ball that is thrown high is caught in the hat as the clown spits out the fourth ball.

The clown may continue juggling, or he may take a bow causing the ball to roll out of the hat.

14. Juggling II

Props:

- A metal tray on the bottom of which a ring is soldered (hole in the ring, about one inch in diameter)
- Rods or poles of various lengths
- A number of glasses and one or two soft-drink bottles
- An identical fake tray with glasses and bottles fastened to it so that they cannot fall off; the whole attached to the end of a very long rod

Action:

Clown juggler enters balancing tray and glasses on top of rod. (Rod fits in ring.) Clown serves one or two customers a drink.

Repeat between future skits, but each time with longer rod. (Juggler may require assistance in getting tray off rod.)

Finally clown enters with fake tray and glasses. There is much teetering and tottering with the whole thing being spilled over the audience (nothing in bottles this time).

15. Look At It Now!

A clown equipped with a toy balloon makes himself comfortable in a conspicuous spot. Here he proceeds to inflate the balloon.

From time to time he holds the balloon at arm's length and exclaims enthusiastically and admiringly, "LOOK AT IT NOW!"

Inflection and emphasis should build up with the increasing size of the balloon.

Finally the balloon bursts; and the clown, tearfully and disconsolately, emits his last “LOOK AT IT NOW!”

16. The Morning Paper

Props:

- A small suitcase
- A roll of TP
- A TP wall mount holder - Paint the words the morning roll on the lid of the case. Mount the dispenser and paper inside on the bottom so that when you open the lid, you see the paper.

Action:

Go up to someone and ask them if they have seen the morning paper yet? Then show it to them and walk away to the next person.

17. Other Ideas

- a. Clown or clowns walk around on stilts.
- b. A clown overburdened with packages follows a female clown about the floor. Parcels slip and fall, and the clown has to pick them up. As fast as he recovers a parcel, another one falls to the floor. In exasperation, the female clown chases the package-carrying clown off stage or to another area.
- c. A foolish clown trips on a mat and finds he has lost a thumb which he flexes against the palm of his hand. He counts fingers, up to four, and recounts. He looks under mat, etc.

Other clowns may join in helping the foolish one. A second clown strikes the foolish one over the head with a slap-stick, and the thumb pops up.

18. Paradise Lost – Paradise Found

First clown circles the floor reading a huge book. (This book may be made from heavy cardboard or thin plywood. A book of sample

wallpapers is ideal.) Title on front cover in large letters: PARADISE LOST.

This clown may wear large horn-rimmed glasses and a mortar board hat.

Second clown follows in a few seconds, carrying a huge pair of dice. Sign on second clown's back: PARADISE FOUND.

19. The Peppydent Smile

A clown prepares himself by blacking out his teeth with black theatrical wax. He next inserts a set of false buck teeth obtainable from a trick store. Hidden in his mouth are a number of white beans.

The clown smiles broadly on entering, making sure all see his "store" teeth.

The clown becomes interested in a tumbling skit and decides to do a stunt.

He runs, trips on the mat, and falls flat on his face.

He sits up holding his hand to his mouth and secretly removes the false teeth.

He discovers loose teeth and spits them out one at a time (the beans).

He takes out a mirror and is at first horrified by his appearance (no teeth), but then is pleased. He exits grinning broadly.

20. A Perfect Pedestrian

A hobo clown wanders about, wearing the following accessories:

- Old-fashioned bulb auto horn on hat
- Green light on right sleeve
- Red light on left sleeve
- An auto headlight on each hand, illuminated from battery under coat

- Rear bumper
- Sign in front: A PERFECT PEDESTRIAN
- Sign in back: IN CASE OF ACCIDENT, PHONE: 123-OUCH!
- First aid kit may be added

21. Self-Service

A hobo clown saunters around the floor. From a small suitcase, or briefcase, he takes out a blow torch. From his vest pocket he selects an expensive cigar wrapper. Opening it, he removes a wiener or hot dog.

Unscrewing the end of his cane he places the hot dog on a spike set under the cap. Clown lights the blow torch from a cigarette lighter and proceeds to cook a meal for himself.

A roll is taken from the false top of his silk hat. Salt and pepper shakers come from pockets, and from a plastic container the clown squirts mustard or ketchup on the hot dog.

His pocket handkerchief turns out to be a paper napkin. Clown walks off eating his lunch.

22. Shave the Whales

Build a big huge disposable razor from swimming noodles or other crafts material.

Wear a sign that says "Shave the Whales"

23. Shoe Shine

Clown carries an old doctor's bag with a sign on the side that says "Shoe Shine" or "Free Shoe Shine." He asks a spectator if they'd like a shoe shine, then reaches into the bag and pulls out a flashlight "shining" it on their shoes.

24. Smoke Signals

Props:

- Oversized binoculars

Action:

Pointing to an indistinct area, say, “Hey, I think I see smoke signals over there – I wonder what they are saying?”

Look through oversize binoculars (made from cans with Styrofoam balls & doll eyes in the end!) & say very slowly, “Help... my... blanket’s... on... fire.

25. Snake Charmer

During a gymnastic or tumbling number, a clown, wearing a towel turban and an Indian blanket draped over his shoulders, sits down in front of a round wicker basket open at the top.

In Indian sitting position the clown takes out a flute and begins to play. (If the clown cannot play the flute, recorded music can be piped in.)

A snake gradually rises from the basket and sways to and fro with the music. (The snake is imitation and is controlled by a fine black thread running from the snake’s head through a hole in the end of the flute and into the clown’s right hand. The clown holds the flute in his left hand.)

26. Squirrels Are After Me!

Props:

- Stuffed squirrels

Action:

Tie squirrels to waist by strings (could be on wheels) Run across stage saying: “The squirrels are after me! The squirrels are after me!! They think I’m nuts!”

27. A Stretcher Case

Props:

- A stretcher is made from two long rods or poles which are held in their relative places by a number of barrel hoops fastened to them.
- A sheet or blanket and a pair of gym shoes.
- The sheet thrown over the barrel hoops gives the appearance of a body on the stretcher. Running shoes are fastened to the frame so as to protrude at one end. These are the victim's feet.

Action:

Two men carry the stretcher, and the head of the rear carrier is also the victim's head.

The rear man throws his head well back and grasps the stretcher in a manner most likely to add to the illusion (rods on shoulders).

Front man also has stretcher rods over his shoulders.

Front man is dead-pan; he never stops or looks to the left or right.

The rear man, or victim, however, rolls his head and eyes to look at the pretty girls.

A very pretty girl stops him in his tracks. He stands still; then runs to get back into position.

28. Why Men Leave Home

Props:

- Round metal washtub with rope shoulder straps
- Sign—WHY MEN LEAVE HOME
- Sign—WASH DAY BLUES
- Baby doll that cries "Mama"
- Washboard, soap, water, number of diapers

Action:

Small clown leads; carrying a sign: WASH DAY BLUES.

Second clown follows, wearing the washtub. He is busy with soap, diapers, and washboard.

Sign on second clown's back: WHY MEN LEAVE HOME.

Third clown follows with mama doll.

The doll cries. Clown looks apprehensive. After testing, he removes a diaper and throws it into the wash-tub.

The doll wears about a dozen diapers so that the action is almost continuous throughout the walk-around.

If desired, a small clothesline can be attached to wooden uprights on the sides of the washtub. The washer-man hangs up the laundry as he goes, extracting clothespins from his bosom.

At length the third clown has had too many wet diapers and he throws baby and all into the tub.

Clown Skits with Simple Equipment

29. Baseball - (See also “Play Ball,” #102)

Props:

- Slapstick for bat
- Softball
- Telescope

Action:

Clowns run on baseball field and warm up for game. They use make-believe ball. Catcher slaps hands on receiving catch and throws back to pitcher, etc. Pitcher does slow reach-out on catching return. First batter stands ready with slapstick. “Play ball.”

First pitch: Catcher signals. Pitcher nods head does full wind-up and pitch. Batter swings, misses, hits self, and falls down.

Second pitch: Slow motion. This is a hop ball. Catcher and batter indicate by their eyes and motions of catcher’s hands the action of the ball. Strike 2.

Third pitch: Catcher changes signals and, in order to stop pitcher rushes out of box to be hit in the pants by bat. The pitcher catches the catcher. Catcher limps back.

Fourth pitch: Batter connects for a high, high hit. He tears round the bases and as he passes each base-player his speed knocks the players' hats off, and they spin in place.

The batter slides safely home as fielders continue to gaze skyward.

The umpire takes telescope out of pocket. Follows flight of ball and passes it round to players.

Pitcher in following flight of ball leans over backward until he falls flat on his back and in a designated spot. The designated spot is directly under a small box fastened to the roof. The box has a bottom trapdoor with a string leading to the running track or gallery.

An accomplice opens the trap. The pitcher catches the ball, and all exit gleefully.

30. Be Nonchalant

Props:

- Card table
- Chair
- Newspaper

Characters:

- Two clowns with tumbling ability

Action:

During a tumbling exhibition a clown makes himself comfortable with a front row seat. He places card table near mats and sits on a chair facing table and mats.

After a while he loses interest in the tumbling and starts to read a paper, becoming terribly engrossed in the contents.

A second clown becomes curious. He walks around the first clown, reads over his shoulder, pulls his hair, and so on, without being noticed by him.

First clown has one elbow resting on the table. Second clown yanks away table, expecting first clown to fall off his chair.

First clown maintains his sitting posture, with: elbow resting on air.

Second clown now jerks away the chair, but first clown's position remains unchanged.

Second clown takes a run from the rear of the first clown and dives over him landing on the mat and taking the newspaper with him.

First clown is still frozen in sitting position, and hands are in same position as when reading the paper.

Second clown approaches first clown as though to push him over. Instead, he places his right foot in a cross-over motion on the first clown's thigh and does a half turn-about, assuming an angel balance as first clown adjusts his position to be the under man.

Clowns do a short partner-balance routine.

31. Breakfast Attack - *by Jeannette Jaquish*

Note: This skit leaves cereal all over the floor.

Props:

- Table & chair
- Plastic bowl
- Empty milk jug
- Cereal box w/non-sugar cereal (or Styrofoam or wood bits)
- Club

Action:

Eater enters with bowl, empty milk jug, box of cereal. Pours cereal, pretends to pour milk, sits.

Eater: Oh! Dum-dum! I forgot my spoon. (EXITS)

(Attacker wearing burglar mask ENTERS; beats bowl and breakfast things.)

(Eater returns with spoon.)

Eater: (Shriek!) Oh my goodness! (Dials phone.) Hello, police? My breakfast has been attacked! Yes, just now. Please hurry over. I'm frightened.

Detective (Entering): Sorry for the delay. Did you touch anything?

Eater: No, no. It is just as I found it.

Detective: Good. Give me some time to investigate. (Detective examines everything with magnifying glass; then measure, sprinkle and lift up finger prints with tape and write things in notebook.)

Eater: Are you finding any clues?

Detective: Can't say yet.

Eater: I was just in the other room. I heard some noise and came back in, but the attacker was already gone.

Detective: Uh-huh.

Eater: So I can't give you a description.

Detective: Too bad.

Eater: Do you see a pattern?

Detective: Can't say yet.

Eater: I had forgotten the spoon. Do you think he – or she – might come back for it?

Detective: Can't say.

Eater: I can't tell if any cereal is missing. Some might be... but maybe not.

Detective: Please! Don't disturb me. I must concentrate.

Eater: Sorry.

Detective: (finishing up) Hmmm... Yes.

Eater: Yes what?

Detective: All the clues point to it.

Eater: What?

Detective: The splatter pattern. The prolonged beating long after the bowl was spilled. I can't see any other explanation. I'll have to post a bulletin.

Eater: About what?

Detective: Don't panic. But you need to know the truth. Your breakfast has been the victim of...

Eater: Of?

Detective: A cereal killer!

Eater: SCREAM! (EXITS)

Detective: (Sighs and shakes head.) (EXITS)

32. Button Up

Props:

- Some stage money
- Stop watch (not essential)

Action:

Two clowns enter; one wears a vest (Hobo clown).

First clown bets the other he can't unbutton his vest in thirty seconds.

The bet is taken, and each places a dollar on the floor.

The ringmaster times with stop watch, and the vest is easily unbuttoned within the time limit. Winner picks up the money.

Winner goes to walk off but is called back.

The first clown this time bets five times the amount of the first bet that the second clown can't button *up* his vest in thirty seconds.

Bets are placed on the floor, and clown quickly buttons "down" his vest, starting with the top button. Ringmaster again times.

The clown wearing the vest thinks he has won and stoops down to pick up the money. The other clown kicks him, causing the “vested” clown to jump to his feet, leaving the money on the floor.

First clown doesn’t let vested clown get away. He pantomimes, pointing to the buttons one at a time, that the vest was buttoned down and not up.

The final winner walks off leaving the former winner scratching his head.

Another clown, wearing a vest, can enter, and the loser may seize upon him as a likely victim for the same hoax.

The first part of the stunt is repeated, but when the “goat” picks up the winnings and heads for the exit he fails to return on signal from the real “goat.”

33. Death, Where Is Thy Sting?

Props:

- Clown hammer (sponge rubber)
- Small black casket on wheels with pull-string

Action:

Two clowns enter. One of the two is a Hobo who continually scratches himself.

Second clown: “What’s the matter with you?”

Hobo: “I’m going to sue that no-good railroad which just had the privilege of having me for a passenger.”

Second Clown: “How come you’re going to sue them?”

Hobo: “Cause they’ve been carrying livestock in grain cars.”

Second clown begins to help Hobo take off his shirt, which is every color of the rainbow, and which may have various hotel towels fastened to tail.

Two more clowns enter with casket and in time to help in the shirt business. When the shirt is off, clowns inspect seams for fleas.

Each discovers one. One flea gets away and is rediscovered in audience.

Hobo: “My bosom pals,” (addressing the fleas) “this is the end of the journey—for you. Prepare to meet thy death.”

The mallet is produced, and a search is made for a smooth hard place for the execution.

Hobo: “It should be done on a very hard surface.”

It is then discovered that one clown has a bald head. One at a time fleas are placed in position and the hammer wielded, and each body is tenderly placed in the coffin.

The Dead March is heard. With heads uncovered and with due solemnity the clowns fall in behind the casket as the funeral procession moves off the floor. Clowns produce bright bandanna handkerchiefs for their lamentations. (A “rooter” may be concealed in the handkerchief.)

34. Doing the Impossible

Props:

- A small hoop
- Some gym mats

Characters:

- Two tumbling clowns

Action:

A tumbling act is in progress. Music stops. Roll of drums.

One of the clowns steps forward and announces that he and his partner will perform a stunt that has required years of practice and that, as far as is known, has been performed by no other living person. The stunt requires absolute silence. It is a double somersault without aid of a spring board. One clown assumes spotter position in center of mats. Second clown prepares for the run.

Drum roll—clown runs fiercely down the mat, only to stop.

Two clowns whisper. One clown announces that they forgot “the hoop.”

“A double somersault,” he says, “is in itself a rather simple feat, and in order to make it more difficult the somersault will be made through a hoop.”

A small hoop is produced which the spotter holds. It is paper covered.

Again, the drums and the run but, as the clown lands on both feet preparatory for the leap, all the lights go out.

In the darkness the one clown smashes his fist through the paper covering the hoop as his companion dives into a forward roll.

Lights immediately flick back on as clown finishes his roll.

Both run to the front and take their bows.

35. Duck for the Oyster

Scene:

- The floor is cleared for a square dance.
- Caller in costume takes his place at the “mike.”
- Caller plays a straight part.
- Public-address music or pianist. “Rakes O’ Mallow.”

Action:

Caller announces he is going to demonstrate how easy it is for anyone to learn square dancing. He calls for volunteers.

Eight young men run onto the floor attired for square dancing. Four of them are dressed as girls. They form a set and start clapping hands. Caller assures the audience they have never danced before.

Caller proceeds to call as follows, the numbers here (see description of actions listed after the call) indicating suggested actions on the part of the dancers. Each action stops the dance. The caller goes up to the group, makes a brief explanation and the

dance begins over again. On each repeat the dance is done correctly until the next new number comes along.

Call:

All jump up and never come down (1)
Grab your girl and roll her round (2)
Now you're set remember the call
All together, center fall (3)
Up once more and back to the wall (4)
Head couples lead and circle four
Duck for the oyster, duck (5)
Now for the clam, now dig (6)
Duck for the oyster, now the clam
Now the sardine, take a full can (7)
Turn the tin can inside out
A dishrag turn, and everybody shout. (8)

Description of call moves:

1. If dancers are under some suspended apparatus, such as high bar or rings, they jump up and hang on apparatus until music stops. Otherwise, girls jump into boys' arms.
2. Bear-hug girl, lift off feet, and turn once in place, or put girl on floor and give her a shove with foot to turn her over.
3. All fall flat (prone fall).
4. Go backward as far as possible.
5. Duck as though boxing. One dancer produces a starfish, herring, lobster, or bottle of shrimps and asks, "Will this do?"
6. Same as (5), different article. Dancers can catch necks on opposite arms when ducking through.
7. All bump and huddle together, and a tin of sardines is proudly displayed.
8. Dancers get so horribly knotted and entangled that caller quits in disgust.

More music is heard, and dancers quickly find their partners to exit to a polka, conga, or bunny hop.

36. Electric Rope

Props:

- Length of thick rope
- Blown egg
- Rubber egg
- Slapstick
- Table

Action:

Clown magician enters carrying the rope. He is followed by a number of curious clowns and says, "Right this way for the big magic show!"

Clowns gather round table in center of floor.

Magician takes the blown egg from his pocket and places it on the table. Egg is covered with a hat.

Magician makes a few magic passes and hocus-pocus, turns to one of the clowns (who has concealed the rubber egg in his mouth).

Magician slaps this clown on the back, and the egg drops into his hand.

Magician swoops his hat (with egg still inside it) off the table and puts the hat on his head.

The magician then announces the feature attraction, "Electrifying the rope."

Two or three clowns are selected to serve as electric light poles and they are asked to take hold of the rope. The magician makes his magic passes in an effort to electrify the rope. "Do you feel anything?" he asks. Clowns shake their heads, so it is apparent there are not enough poles. Other clowns are added. "Do you feel anything now?"

"No."

The audience is now asked to help, and the rope is passed along to others.

Finally, one of the clowns holding the rope asks, “Say, just what are you trying to do anyway?” The magician says, “I’m trying to see how many suckers I can get on the line at one time.” Magician bows. Clown picks up slapstick and hits magician on seat, and when magician jerks to a stand he is hit on the head (where the egg is) and the yolk is on him.

37. Fire! Fire!

Props:

- Frying pan
- Candle
- Match
- Hot dog
- Bucket or pail of water
- Pail of confetti

Action:

Hobo clown saunters onto the floor whistling. Selecting a spot near the center of the floor he un-slings the frying pan from his back and lights the candle, placing it on the floor.

He rummages through his pockets turning out a lot of junk. Finally he is rewarded by finding a badly beat up wiener or hot dog.

Hot dog is placed in frying pan and cooked over fire (candle). Clown smacks lips and rubs stomach in anticipation.

Another clown doing a bit of snooping discovers the scene. Cupping his hands he shouts, “Fire! Fire!” Two more clowns rush on (wearing firemen’s helmets) and carrying a pail between them. The contents (water) are swished over the fire, the hot dog, and the hobo clown.

Clown firemen exit, congratulating themselves. Hobo sets up in business again. This time he is in front of audience (girls

preferred). Routine is repeated. This time the pail is full of confetti, and the contents are thrown in the direction of the audience.

38. Flower Stunt

Props:

- Two fresh, long-stemmed carnations. The stem of one is cut through about three inches from the flower.

Action:

Clown enters carrying flowers and holding them so that both flowers appear to have full-length stems. Goes about his business of smelling flowers, skipping about, etc. “Spring Music” could be supplied as background. Clown decides to honor some sweet young things with the flowers and lays groundwork accordingly. Finally a young lady receives carnation #1 (the uncut one).

Second lady gets the stem only when the presentation is made. Clown discovers mistake. Rushes back and exchanges flower for stem. Next, he wonders what to do with stem. Finally, he gives it to the lady, too.

39. Fooled Again

Props:

- Stepladder
- Long pole
- Glass of water

Action:

Smart clown enters, carrying a glass of water. He circles the gym, inspecting the ceiling or the under part of the gallery.

Dumb clown trails first clown trying to guess what it’s all about.

Smart clown explains that he can make the glass of water stick to the ceiling. Dumb clown says, “Oh, yeah!” They bet.

Smart clown whistles, and two other clowns bring in the stepladder and the long pole.

Smart clown places ladder under previously selected spot and climbing the ladder he places the glass, mouth side up, against the ceiling. He then holds it in place with one end of the long stick.

He asks the dumb clown to hold the other end of the stick and to keep the glass in place while he descends, where he will say the magic words.

When smart clown gets down he picks up stepladder and walks off leaving dumb clown holding glass of water on ceiling above his head.

An accomplice whispers to the ringmaster as he points first to a glass and then to the floor. Ringmaster whispers in dumb clown's ear, pointing to glass and also to floor.

Other clowns sit down, the better to enjoy the dumb clown's perplexing situation.

Dumb clown is stuck for several minutes. He indicates that his neck is stiff, but no help is forthcoming. Dumb clown gets too weary to look at the ceiling.

Lights go out for a moment and an accomplice reaches through a trapdoor or over the edge of the gallery and removes the glass, leaving the stick braced against the ceiling.

Lights come on. There is no glass on the ceiling, but clown continues to hold pole in position until jeers and laughs put him wise. He slinks off with pole between his legs.

40. Handcuff Escape

Props:

- A pair of handcuffs
- A screen

Action:

Screen is placed on the floor.

The ringmaster makes a great speech about the famous escape artist procured at tremendous expense for this very special occasion... “This handcuff king has appeared before the crowned heads of Europe, and the bald heads of America. Tonight he will thrill you with his famous handcuff escape – a feat that has baffled police for years. That is why he is here tonight. Ladies and gentlemen, I give you ‘Escapo,’ the magical escape artist.”

Escapo may be dressed for the occasion, or straight clown costume will do.

Escapo enters to a roll of drums or fanfare. He bows. He then produces a pair of handcuffs which he passes around for inspection.

After due ceremony the ringmaster places the handcuffs on Escapo’s wrists. Inspection is again invited, and Escapo promenades around showing wrists and handcuffs to the audience.

Escapo is placed behind the screen. More continued drum rolls.

Ringmaster: “Ladies and gentlemen, in just fifteen seconds, Escapo, the magnificent, will be free.” Ringmaster counts from fifteen down to one, and on the last number he draws aside the screen revealing Escapo still handcuffed.

Ringmaster looks embarrassed and says, “Maybe Escapo needs a little more time.” Screen is replaced. Next number is announced. After each number the screen is removed to show

Escapo more and more disheveled but still handcuffed.

Escapo never does get out of the handcuffs (at least, while the show is on).

41. Hide the Egg

Props:

- One blown egg

Action:

Clowns form a circle around one clown who is “It.”

Clowns produce an egg, which they pass or toss around the circle.

Clown in center closes his eyes.

Egg is again passed around among the clowns on the circle.

Finally, one clown holds the egg behind his back, and all circle players hold both hands behind their backs. Leader says “Ready,” and “It” opens his eyes. He tries to guess who has the egg, and points to his selection.

If he guesses right the two clowns change positions. If not, the game is repeated with the same “It.”

On the fifth “Go,” one of the circle clowns has a smart idea and indicates to everyone that he is hiding the egg in his pocket.

When the word “Ready” is given, the clowns hold hands overhead. “It” walks around the circle trying to figure who has the egg.

He suddenly makes his decision and swats the pocket containing the egg.

The “goat” puts his hand in his pocket and makes appropriate faces as the others give him the raspberry.

42. “I Thought You Was Ossie”

Props:

- Fake (magic) Cigar
- Match
- Public-address system

Action:

This skit is performed in pantomime by two clowns. Two different voices are heard over the P.A. with the clowns providing the appropriate action and, if desired, moving their mouths to synchronize with the spoken words.

Those speaking the lines should not be seen by the audience.

Two clowns enter from opposite sides and meet in the center.

Voice 1: Well, well, well, hello, Ossie! How are you, Ossie? My goodness, if it isn't good old Ossie. Haven't seen you for years. How's that cute little sister? Boy, this is like old times. Here, have a cigar.

Clown 1: Simultaneously with Voice 1, grabs the reluctant hand of Clown 2. Clown 1 acts genuinely and enthusiastically pleased at coming across his old pal. He slaps him on the back. Rolls his eyes when he mentions the sister. Finally he puts a cigar in Clown 2's mouth.

Voice 2: Bu-b-b-but—

Clown 2: Indicates he doesn't recognize Clown 1 but is too shy to come right out and say so.

Voice 1: Say, you are looking fine. A bit more portly, perhaps – and a new suit. But I'd know you anywhere. Here, have a light.

Clown 1: Simultaneously keeps up his enthusiasm. Looks Clown 2 up and down from head to toe and goes through motions indicating extra curves. Takes match and lights the cigar which is still in Clown 2's mouth.

Voice 2: Bu-b-b-but—

Voice 1: I'll bet you're the same old Ossie. Remember the fun we used to have in Chicago? Remember the time—

Clown 1: While Voice 1 is talking, Clown 1 laughs as he recalls Chicago and doubles up to slap his knees after "Remember the time."

Voice 2: But I was never in Chicago and my name is not Ossie. You've mistaken me for someone else.

Clown 2: Simultaneously with Voice 2, first puts hands on chest – "not Ossie."

Throws hands wide apart on "You've mistaken me..." and holds this pose.

Voice 1: You're not Ossie? Excuse me! I'm very sorry.

Clown 1: Takes cigar out of Clown 2's mouth and exits smoking it, leaving Clown 2 standing in perplexed amazement.

43. It's In the Bag

Props:

- Hot water bag
- Funnel
- Pitcher of water

Action:

Two smart clowns escort a visiting rube clown around the gym (stage area). The rube is shown various points of interest. He is introduced to people in the audience. Finally, his attention is directed to a third clown who is swinging high on the rings.

While the rube gazes intently toward the swinging clown, one of the smart ones produces a large funnel from behind his back and inserts it under the belt of the rube's pants.

The second smart clown produces a pitcher of water and proceeds to pour the contents down the funnel. In the meantime the first smart clown keeps pointing at the swinging clown and successfully diverts the rube's attention from the monkey business at hand. The funnel, of course, was inserted in the neck of the hot water bag which was fastened inside the rube's trousers.

When there is no water left in the pitcher the rube produces the bag and exits triumphantly. The smart clowns faint, and the rube returns and revives them by sprinkling them with the contents of the bag.

44. King's Pond

Props:

- Drinking glass
- Toy dagger

Action:

Two small clowns and one large clown take the floor. One small clown says, "I've got a swell game, but we must have a king," as he looks around. The tall clown says, "Well, I'm the biggest, I'll be king."

The small clowns clap hands in glee and set the king on the floor. (He could be crowned.) The king says, "How do you play this game?"

Small clown says, "You're the king and so you own the royal pond. Here's the pond." He spreads the king's legs and the other small clown pours a glassful of water on the floor between the king's legs.

"Now what?" asks the king, looking bewildered.

"You're a jealous king," explains a small clown, "and you won't let anyone play in your pond, so with this dagger (other small clown hands dagger to king) you try to stab anyone trying to get into your pond."

The king takes the dagger and flourishing it menacingly he shouts, "Well, let's see you knaves get my pond."

Small clowns go into a huddle, bend over with laughter. They approach the king and both say together, "We don't want your old pond, you can have it."

They each grab a king's ankle and pull him through his pond and then run off.

45. Last Court of Appeal

Clown enters carrying a soft-drink case, such as used on Coca-Cola delivery trucks. Clown walks around floor in clockwise direction until he bumps into police cop going the other way.

Policeman: What have you got there?

Clown: I've got a case.

Policeman: That I can see. Where are you taking it?

Clown: I'm taking it to court.

Policeman swings billy club at clown who continues his circuit of the floor.



Another minute and he is back again going the other way. This time in addition to the case he has a step-ladder. He bumps into policeman again.

Policeman: What have you got there?

Clown: I've got a case.

Policeman: Where are you taking it?

Clown: I'm taking it to a higher court.

Policeman chases clown off. Clown drops ladder, and policeman stumbles over it.

Clown comes out and offers him a drink of pop which shoots off in policeman's face. (Clown had removed cap, shaken up bottle, and kept thumb over opening.)

46. Little Miss Muffet

Props:

- Tuffett (three legged stool)
- Gummi Tarantula (or other candy spider)

Action:

Clown puts on ruffly skirt over costume or just assumes girly pose.
Little Miss Muffet acts out what Reader says.

Reader: (Can be recorded or assistant) Little Miss Muffet sat on a tuffet, Eating her curds and whey, (pause)

Muffet: (tasting) Hmmm. I'm starting to like this stuff. (gobbles)

Reader: Along came a spider (pause)

(Spider descends to hang near her face.)

Reader: And sat down beside her (pause)

(Miss Muffet grabs spider and eats it. Maybe just bites off a leg or head.)

Reader: (stares amazed, open mouth) And she ate him too!

Muffet: (chewing spider) Not bad. But curds and whey are better.

(Spits out spider and throws it over her shoulder or swallows bite & throws the rest away.)

47. Mind Reader

Props:

- Towel
- Paper & pencil

Action:

One clown wears a turban (rolled towel) and a loose flowing gown.

Second clown gives him the once-over and asks him what he is supposed to be.

The first clown is both haughty and offended but replies, “Me, I’m a mind reader.”

The other laughs in his face and challenges him to prove it. “How about reading my mind?” he asks.

“I can’t read blank verse,” retorts the mind reader.

“That,” says the other, “is just because you wouldn’t know an intelligent mind if you met one. And I don’t believe you’re a mind reader.”

“Very well,” says the mind reader, “just to prove how foolish you are I’ll read your alleged mind. You write anything you want on a piece of paper and I’ll tell you what’s on it.”

The other clown repeats, “If I write something on a piece of paper you’ll tell me what’s on it?”

“That’s right.”

Mind reader turns his back.

Other clown writes. The paper is folded, and the mind reader is challenged.

The mind reader goes into deep thought. The other clown looks smug.

Mind reader says the writing is so bad he is having trouble and suggests the other clown stand on the paper.

This is done, and the question is fired, “Well, what’s on the paper?”

“Nothing but a darn fool,” replies the mind reader on his way out.

48. No! No! A Thousand Times No!

Props:

- Stetson hat
- Lady’s broad brimmed bonnet
- Song sheet of the title above

Scene:

- This is a solo requiring some voice ability.
- It may be presented by a clown or eccentric and may be performed as an encore or as a feature of a glee club program.

Action:

The singer presents the song, acting out the various parts as follows, with the appropriate variations in voice.

Villain: Pulls down brim of Stetson hat. Holds blackened index finger below nose to represent a mustache. Scowls, hunches shoulders and rounds back.

Hero: Turns brim of hat upward; smiles à la Pepsodent.

Heroine: Exchanges Stetson for bonnet which has been held behind back. Sings in high falsetto. Holds imaginary skirt and moves coyly about. Breaks into regular voice saying, "This corset is killing me."

49. Not So Bright

Props:

- Candle

Action:

Lights go out.

Clown rushes in with a candle. He tells everyone not to worry; lights will be on in a minute.

Other clowns follow in.

Lights come on.

Clowns act pleased but can't decide what to do with candle. They decide to blow it out.

Clown with candle blows at it out of the side of his mouth but he can't blow it out. All others try to blow out candle. All fail because each blows out of a different corner of his mouth.

Clown policeman, who has remained aloof, is called upon. He blows it out first time. Clowns are amazed.

They chorus, "How did you do it?"

The policeman retorts, "That shows you the value of a college education." Policeman puffs out his chest.

Other clowns chase him off.

50. A Pirate's Tale

(Idea from Joe Carr via Clown-Forum.com)

Props:

- Stuffed Parrott
- Hand-held squeaker

Action:

(Can also have First Mate who doesn't speak but mimes the stories the Pirate tells; when parrot argues, First Mate shrugs & agrees.)

Pirate Clown says, "It's OK to be shy. This bird is shy, too, you shoulda seen him when we was sailin' the Pacific with a new crew. He was skeerd stiff - you'da think he was stuffed!"

You can have any kind of patter with the mute bird, using the squeaker for his response or simply leaning your ear to the bird's beak, pretending to hear him. The patter has to be simple enough that what the bird must have said is easy to discern.

Have an argument about how you got your eye-patch with the details of the accident getting increasingly more ridiculous with each detail the bird "adds".

Act as if you're embarrassed to admit to the full hilarity of the accident, but the bird is trying to set the record straight.

Or take it in the opposite direction: while you tell tall tales, the bird whispers something, then you amend each of the taller statements. "Oh, all right, well maybe not that big – but big!"

You can use a squeaker in your palm for the bird's voice. Then act as if everyone should be able to understand his tattletale squeaks.

"...and at a port in Singapore, we met honest to goodness Siamese twins connected at the..." (squeek, squeek, squeekity squeek). "well maybe not real Siameese connected twins, but twins from Siam..." (squeek, squeek, squeekity squeek) "OK, fine, they were sisters but they looked just alike you'd swear they was..." (squeek squeek squeekity squeek) "Well, one of 'em was a mite bit wonky looking, if you don't mind me sayin' so. But they showed us a map to the buried treasure of the king of Siam..."

And so goes your tale. Any time you write the birds "corrections" to come in groups of three you're going to get a laugh.

51. Pop Goes the Weasel

Action:

Following an exhibition of square dancing, eight clowns take the floor for "Top Goes the Weasel." Four are men, four are ladies. The music is played or piped in, and a caller calls.

Call:

Action Cues*

- | | |
|--------------------------------------------------------------|---|
| • Head couple out to the right and do not make a blunder | 1 |
| • Join your hands and circle four and pop that couple under | 2 |
| • On to the next and balance there and do not make a blunder | 3 |
| • Join your hands and circle four and pop that couple under | 4 |
| • On to the last and balance there and do not make a blunder | 5 |
| • Join your hands and circle a half, pop those weasels under | 6 |
| • Allemande left the corners all, right hand to your partner | 7 |
| • Grand chain all | 8 |

- All around the chicken house door the monkey chased the weasel
- The monkey stopped to scratch a flea, pop went the weasel
- All swing out when you come home and do not make a blunder
- Swing your honey, swing some more, pop goes the weasel.

9

Description of Actions:

1. First couple moves out to face second couple. The four join hands.
2. These four circle halfway around to the left. Couple two makes an arch and couple one goes under, getting a kick as it goes through.
3. Couple one, now in the center, moves on to face couple three. For a balance, the four paddy-cake opposite.
4. Repeat 2.
5. and 6. Repeat 3 and 4 but with last couple.
6. This is a regular “allemande left.” It is called, not sung.
7. This is regular grand chain or grand right and left.
8. For the swing, partners take dancing positions but standing wide of each other and leaning in, they run around furiously.

The dance is repeated once, only for the second couple.

After the “allemande left” the dancers break formation and do not do the grand right and left although the caller calls it.

Instead, the dancers rush to the sides of the gym where they take partners from the audience.

Taking them by both hands, they pull them to their feet, turn them twice around, and then leave them in time to scurry back to place and shout with the caller as they huddle, POP GOES THE WEASEL.

52. Singing Numbers

For any of the following six skits, 41a to 41f, inclusive, use good singers dressed in costume.

52a. Grand Opera

Opera singer and clown. Spotlights on each with other lights out.

Opera is sung as clown goes through contortions of agony.

Clown shoots singer, who spits out bullet.

Two more shots—two more pellets out. Clown goes off stage and returns with small cannon. Singer runs for life.

52b. Inverted Singers

Singers perform from behind a curtain with only their heads showing.

After their first song it is announced that they are acrobats as well and will sing their second number standing on their heads.

They stoop down, put shoes upside down on their hands, and hold these just above the curtain.

A careless stagehand gives the show away by raising and/or lowering the curtain.

52c. Old Oaken Bucket

Props:

- Draped table
- Wire paper basket
- Bucket
- Musical accompaniment optional

Action:

A clown quartet comes onto the floor and sings a chorus of *The Old Oaken Bucket*. “The old oaken bucket, the ironbound bucket, the moss-covered BUCKET that hung in the well.”

On the capitalized word, Clown 1 goes off key. There is general consternation, and that party sneaks off in hangdog fashion.

The trio starts again, but Clown 2 misses on the same word. He leaves.

A duet is now attempted, but Clown 3 finishes on the same word.

Bravely, the last clown commences his solo.

When he comes to the second line, dozens of voices shout, according to previous instruction, “Aw, sit down!” and rolled or crumpled napkins are thrown at the singer.

The clown ducks under the table as the barrage hits him, but he comes up singing correctly the last part of the line with a wire paper basket on top of his head and an old oaken bucket in his hand. He swings the bucket jauntily as he walks off.

52d. Serenade

A large quarter moon is built from plywood. It is illuminated from a rear spotlight.

A lady singer sits in the moon, and as the song opens the moon is behind a fence. Gradually the moon rises and the lady in the moon is serenaded by one or more singers.

A black cat can appear on the fence and meows at appropriate intervals.

52e. Sing a Song Backward

After a regular number it is announced that it is relatively simple to sing a song the way it is written, but extremely difficult to sing a song backward. That will now be demonstrated.

Singers turn backs to audience and sing their next song. Finish with a low bow.

52f. Suicide Quartet

They sing a well-known ballad, on one note of which each in turn goes off- key.

First offender: Leader takes offender offstage, and a shot is heard. The leader returns alone. Song is started again with misgivings.

Second offender: Leader takes offender off, and a scream is heard. Leader returns, wiping large knife with a cloth.

Third offender: Heavy dull sound. Leader returns, carrying a large mallet.

Fourth offender: The leader himself. He retires with appropriate gestures, and a shot is heard. No one returns.

53. Treasure Map

Props:

- Huge map for treasure map

Action:

Create an interactive patter with the audience using a giant treasure map that you can unroll or unfold out of your back pocket.

The map should be gigantic so that the audience can participate in helping you find the treasure which could be anything you want to pre-bury, or it could be a good lead-in for everyone to find an event-specific treasure (birthday cake, giveaways, etc)!

54. Tug of War

Props:

- One long length of heavy rope

Action:

This stunt is performed where there is a stage with wings or a gym with doors on opposite sides.

A clown dressed as a strong man enters through one door pulling on a long length of rope. He just gets nicely in when he is jerked onto the seat of his pants. He regains his feet and facing the door through which he entered he acts as though he were pulling against a team of horses.

After much straining, and at times losing ground, the clown finally tugs his way across the floor and disappears through the other door.

Here a property man takes over that end of the rope and meanwhile, of course, the other end of the rope is likewise controlled by a property man.

The property men, now at both ends of the rope, keep it seesawing back and forth as the clown makes his way by basement, backstage or halls until he eventually takes over the other end of the rope. The rope continues to be pulled in the one general direction until the same clown again appears with even greater straining and hauling.

Halfway across, the clown falls flat on his face and is dragged off.

55. The Wonderful Dollar

Props:

- A one-dollar bill

Action:

First clown walks to the center of the floor, followed by second clown about ten paces back. They are followed by third clown whose entrance is delayed for timing purposes.

First clown stoops down and picks up a dollar bill. He feels pretty good about his find.

Second clown (tapping first clown on the shoulder) says, "How about the two dollars you owe me?"

“All right,” says the first clown, “here’s a dollar on account.”

Second clown pockets bill. Second clown is tapped on his shoulder by third clown who asks, “How about the two dollars you owe me?”

“Okay,” says the second clown, “here’s a dollar on account.”

Third clown to first clown: “Remember the two dollars I borrowed from you? Well, here’s a dollar on account.”

First clown has his dollar back. First clown to second clown: “I still owe you a dollar, don’t I? Well, here it is, and we’re all fair and square.”

Third clown to second clown: “Now that you’ve got a dollar you might as well pay me off. (Bill is passed over.) And now we’re all square.”

First clown to third clown: “And you still owe me a dollar.”

Third clown: “And I always pay my debts. Here you are.”

Clowns walk off in single file.

First clown, figuring aloud, “I found a dollar, paid a two-dollar debt, and still have a dollar. Boy, that’s high financing!”

Clown Skits with Special Equipment

56. Abused Car Lot

Props:

- A youngster's toy automobile
- A couple of floodlights and poles
- Sign: HONEST A-1 GUARANTEED UNCONDITIONED CARS
- Two chairs
- Vacuum cleaner
- Electric fan

Characters:

- Two clown salesmen
- One blind customer (a clown policeman wearing a regular clown suit over his policeman's uniform) with a small valise

Scene:

Poles, lights, sign, and chair are arranged to represent a sales office, or used car lot. The car is the center of attraction.

Action:

Salesmen are sitting down reading newspapers when blind man comes tapping his way in with a white cane. Blind man stops in front and asks, "Is this the corner of Brad and Nail?" (Use names of local streets.) Eager salesmen tell him it is.

"Well," says the blind man, "I'm looking for..."

"Say no more!" shout the salesmen, "You've come to the right spot."

Salesmen give the customer the works with very high sales pressure. They have him feel the hood and other parts by lifting the car to the respective heights. "Real steel," says one, striking the metal with his knuckles.

A trial run is proposed. Blind man is seated in car. Blind man protests he can't drive. "Don't worry," he is told, "This car practically drives itself." Motor (vacuum cleaner) is turned on. The salesman comments on the condition of the motor.

"And the mileage - uses hardly any gas." Car is put in motion. One salesman pushes in the back and talks all the time. The other walks backward in front of the car with an electric fan directed at the driver, who acts very excited over the speed. Ride completed, the blind man is helped out. Blind man says, "If that car is all you say it is, I'll take it."

Salesmen rub hands and ask if customer has checkbook with him.

Blind man says, "Yes, I have a pen in my inside coat pocket and a checkbook in my inside pants pocket." Blind man fumbles.

Salesmen say, "We'll help you." They strip blind man revealing police uniform as the policeman opens valise to don his police cap and pick up his billy club, with which he chases salesmen.

57. The Artist

Props:

- Artist's smock and easel

- A canvas on frame and stand bearing
- a previously
- Painted picture or colored one from Sunday paper
- Sign: YOUR PORTRAIT PAINTED - \$100

Action:

Sign is placed or carried about by clown assistant.

Artist, very flamboyant, comes in carrying easel.

Clown customer comes in. He sees sign and contracts for picture, paying money.

The canvas is set up so that the audience cannot see the working side.

Customer poses, making a prideful show of himself. The artist goes to work. He adjusts poses and very carelessly his wet brush smears the clown.

As work progresses the artist shows evident satisfaction, and the clown's head and chest swell even more with pride. (Another act can go on during the painting.) Artist steps back once in a while to admire his work.

Finally, the artist turns the canvas so that the customer and the audience can see what he has accomplished: A Mule's Head. Customer chases artist as they both exit.

58. At Ptomaine Tommy's

Props:

- Two knock-down tables parallel and six feet apart
- Pots, pans, and wash basin half full of water
- Three eggs, one rubber, one china, one real
- Two brooms
- Restaurant stools or facsimiles
- Bicycle pump or squirt gun

Characters:

- One clown cook

- One clown customer

Action:

Cook enters and busies himself stirring soup in wash basin with large ladle, or with golf club. Customer seats himself. Goes to order but can't speak. Cook slaps him on back, and a rubber egg bounces on table.

Cook catches it and throws it in soup then goes about the business of sprinkling pepper in soup. Both sneeze terrifically, covering noise makers with handkerchiefs.

Customer: What are you cooking?

Cook: Makin' soup. Have some? Cook loads bicycle pump with soup and squirts customer in face.

Customer: I want a fresh, fried egg. I mean I want a fried egg - fresh.

Cook tries to break china egg. Fresh egg is produced, and cook cracks it on top of customer's head. Cook holds egg high above the frying pan and starts to open shell. Customer moves pan; cook hollers; customer catches egg yolk in his hand. Customer begins to chase Cook.

Customer jumps on top of cook's table, and cook crawls underneath. Customer washes his hands in the soup. Cook gives customer another shot of soup. Customer jumps down on far side of cook's table. Both get back on top of opposite tables picking up brooms en route. They take turns swinging brooms at each other, but low enough for a skipping routine. Cook falls off his table and rolls under other. Business of trying to swat cook. Cook raises the table on his back creating a teeter-totter which customer attempts to balance. Customer slides off and chases cook to exit. (Hand-balancing routines may be done on table tops.)

59. At the Optometrist's

Props:

- Desk and desk lamp

- Two chairs
- Sign: DR. I. M. BLIND – OPTOMETRIST
- Some official-looking instruments
- An easel holding a number of rolled window blinds
- Pair of large horn-rimmed glasses
- White jacket

Action:

Optometrist is at desk wearing his white jacket. Clown patient enters wearing large-size glasses. Doctor and patient exchange greetings. Patient sits in chair facing doctor.

Doctor looks in patient's eyes then decides to give eye-chart test and has patient face the easel.

The first window shade is pulled down to expose a lot of jumbled letters, but so small no one could read them.

Patient shakes his head, after considerable straining. Another shade is used. This time the letters are slightly larger, but again the patient shakes his head.

This is repeated several times until the letters are so large that everyone in the hall can see them plainly. In desperation, the doctor finally asks, "Do you mean to say you can't even see these letters?"

To which the patient replies, "Certainly, I can see the letters, but I can't pronounce the words."

60. Auto Polo

Props:

- Six kiddy cars
- Six croquet mallets
- Six football helmets
- Sets of hockey goals
- One light plastic ball (30-inch circumference)

Action:

There are two clown polo teams, three to a side, mounted on kiddy cars.

Players wear football helmets, three blue, three red.

Each player has a croquet mallet; three are blue, three red.

The referee or ringmaster lines up the teams at the goal lines where the hockey nets have been placed and starts the game by tossing the ball onto the center of the floor.

The object of the game is, first, to drive the ball into the audience as frequently as possible and to get the crowd to assist and root for the team of their choosing and, second, to score a goal.

When a goal is scored the scorer is shouldered by his two teammates and paraded off the floor.

61. The Beany Players

Props:

- Live microphone
- Music for closing (see end of Action)
- Cowbell
- Four plumber's helpers
- Four dishpans of water and assorted objects (such as bean bags)
- Four tin pie plates, pea shooters and peas
- Cap guns
- Inflated balloon
- Tin bank

Action:

A clown radio announcer and five clown actors gather round the microphone. The announcer strikes the cowbell, following which the five clowns sing, one letter each, "H," "E," "L," "L." The fifth clown has gone asleep and on being nudged wakes up to sing, "O."

Announcer: “It is now my pleasure to bring you that card of all cards; that jack of foolishness, that ace of fun – JACK BEANY.”

Jack: “Hello again; this is Jack Beany with our peppy Saturday night program. Say, Don, did you hear the one about the deaf sheep rancher? He watched over his sheep and herd.” (All laugh uproariously.)

Announcer: “Boy, that’s a good one. Where did you get it?”

Jack: “I don’t know. (Turning to first clown) Where did I get it?”
(Clowns repeat this last line from one to another.)

Announcer: “Ladies and gentlemen, Jack Beany, assisted by Soy Beany, Navy Beany, String Beany (the tallest) and Has Beany, will now present their classic of the screen, *Buck Beany Rides Again*.”
(Clowns bow as introduced)

“The curtain rises and our scene opens. The Beany brothers are being pursued by a tribe of wild Indians.” (Clowns thump plumb helpers on the floor and vibrate hands, from time to time, over their mouths as they yell like Indians.)

“The Beany brothers come to a river and dive in, one after the other.” (Drop bean bags into dishpans of water. Substitute a piece of metal for the fourth bean bag.)

“Has Beany has been, he doesn’t come up.”

“There come the others to the surface.”

(Clowns blow bubbles in pans of water as their names are called.)

“There’s Jack. And Navy and Soy. (Pause) Sorry we had to get rid of String before this strung out too far.”

“The Indians begin to shoot.” (Fire cap gun and blow peas out of pea shooters against empty pie plates. Scream)

“Soy Beany says, ‘Soy long.’ “ (Balloon bursts.)

“And there goes our Navy. Only Jack is left. (Shake tin bank containing coppers.)

“Tune in next week for another episode with the Beany players. In the meanwhile here is our quartet to close off.”

(Some jingle is played over the P.A. and clowns mouth the words.)

62. The Booking Agency

Props:

- Desk with telephone book, note pad, and pencil
- Telephone w/speaker
- Sign:”BOOKING AGENCY — VAUDEVILLE TALENT WANTED”

Action:

Talent Agent walks in and sits at the desk on which are sign, telephone, book, and pad.

Clowns drift in one at a time and, spotting the sign, they apply for a job. Each clown has some specialty such as tumbling, hand balancing, juggling, or singing.

After each little act the agent says, “No, I’m looking for something different.”

Last clown exits.

The telephone rings. Agent answers & uses speaker system:

Agent: Hello.

Voice: Hello, is this the Vaudeville Booking Agency?

Agent: Yes, what can I do for you?

Voice: I’ve got something different that you really ought to see.

Agent: Can you tell me what it is over the phone?

Voice: Well, it’s a dog that talks.

Agent: (excitedly) What’s that? Say, who’s speaking?

Voice: Oh, I forgot to tell you. I’m the dog.

63. Buggy Marathon

Props:

- Stage money
- Piece of chalk
- Starting gun
- Bandanna handkerchief
- Magnifying glass
- Bellows or fan
- Long elastic cord (black)

Action:

Two clowns scratch themselves as though inhabited by fleas. Each clown discovers the offender. Apparently, the fleas are so large and strong as to be admired at arm's length by the clowns.

It is decided to hold a race, and a course is marked off with the chalk.

Each wants to bet on his flea and a third clown is called in to hold the bets. (While the third clown is doing this he ties one end of the elastic cord around the roll of money.)

Clowns kneel at starting mark. A fourth clown fires the starting gun, and the race is on.

There is much cheering and excitement. One bug goes the wrong way, but is waved back on the course with the bandana handkerchief.

The other bug gets away ahead and stops. No amount of urging moves it. Clown gets out magnifying glass to see what is wrong. The other clown asks him what the trouble is and gets the reply, "When you gotta go, you gotta go."

The other clown meantime has been helping his bug along with a bellows which he had up his pant leg.

Eventually, one bug crosses the finish line.

The winner, rubbing his hands in anticipation of his winnings, looks for the holder-of-the-bets, who edges toward the exit.

Both betters let out a holler and capture the bet holder before he can get away. They take the money and return with it to the middle of the floor.

When they arrive there the money is whisked back to the third clown by means of the elastic cord, and he quickly does a disappearing act, chased by the others.

64. Calling Mr. Schnitzlebaum

Props:

- Four to six potted plants (palm or rubber), from very small to very large.
- A half-dozen bananas.

Action:

A clown enters, carrying a very small potted plant. He circles the floor, calling, "Parcel for Mr. Schnitzlebaum, parcel for Mr. Schnitzlebaum." Of course, no one answers to the name and the clown leaves the floor with the plant.

After the next act the same clown re-enters and repeats the former performance. However, the plant has grown noticeably larger.

This routine is repeated between acts until finally the clown staggers in under the weight of a huge plant. He can scarcely find the breath or energy to call, "Parcel for Mr. Schnitzlebaum."

The clown is soon exhausted and sits down to rest under the "shade" of the plant. Clown reaches up into the leaves and pulls off a banana which he eats.

All the other clowns who have seated themselves among the audience yell in unison: "DID YOU SAY SCHNITZLEBAUM?" These clowns descend en masse on the single clown, helping themselves to bananas, and exit as they eat them.

65. Corn Doctor

Props:

- Ear of corn
- Operating table
- Hypodermic needle (clown size)
- Pair of fire tongs
- Bandages
- Pair of crutches
- Tweezers
- Pliers
- Popcorn and hopper

Action:

Clown doctor sets up his operating table in the middle of the room.

Clown suffering from a very bad corn enters on crutches. (One foot is heavily wrapped with bandages. An added effect is to have a red cellophane window in the bandages with a flash bulb attached to concealed batteries. Corn lights up.)

The subject groans with pain, especially if another clown gets anywhere near him. Of course, these extra clowns are careless and drop articles very close to the sore foot.

Doctor gets subject face down on table. Running his hands up and down the patient's back, the doctor asks, "Which toe did you say it was?"

Subject sits up and doctor prepares to operate. Local injection is given with hypodermic needle. Doctor smells foot and passes out. Doctor revives when patient gives him needle in trousers.

"Tweezers - too small. Pliers - too small. Fire tongs - just right."

Assistants hold patient and doctor extracts ear of corn. Doctor is chased off by patient. (Patient may return with hopper filled with popped corn which he distributes to children. "Have some on me!")

66. Cracker Swat

Props:

- Two fly swatters
- Soda biscuits or crackers
- Two colors of ribbons
- Comb (with most teeth missing)
- Some hairbrushes
- A white, tame mouse or mechanical mouse
- Two old wigs
- Miscellany of small articles in the form of frogs, beetles etc.

Action:

Two clowns wear wigs. A couple of crackers sit on top of wigs, fastened in place by ribbon. Clowns are distinguished by contrasting colors.

The ringmaster calls the clowns to the center of the floor where he presents each with a swatter and announces that the cracker king will be the one who first breaks the crackers on top of the other.

The duel commences and continues until a cracker is smashed. Referee congratulates the winner, giving him a box of crackers (the balance).

The defeated clown sits down and woefully scratches the crumbs from the wig, eating the crumbs as he does. Other clowns now come to his rescue with comb and brushes.

Since the wig has been planted with the miscellany of objects mentioned (or may be palmed by assisting clowns), there is considerable amusement over the ridiculous articles removed.

One clown has the hidden white mouse. It is released to make it appear as though found in the hair.

Clowns exit, dangling mouse by tail. On the way, they make sure to pass by a few girls, shaking the mouse at them.

67. Cross-Eyed Clowns

Props:

- A bench
- Cigar and matches
- Two pair of goggles with cross-eyes painted on glass but with a small, clear aperture that permits seeing.

Action:

Two clowns enter and circle the gym in opposite directions, and meet in front of bench. They go to shake hands but miss.

Both start to sit down but crisscross in so doing, one sliding across other's lap.

One attempts to cross his leg but crosses with other clown's leg.

One reaches in other's pocket and extracts a cigar. Second clown takes match out of first clown's pocket, strikes it on other's foot and eventually lights cigar.

One complains of tired feet and takes off other's shoes.

One sneezes and blows other's nose with handkerchief.

They get up to go, point in directions away from each other then proceed to bump into each other. Both do backward rolls to stand and zigzag off the floor.

68. Dirty Work

Props:

- Two garbage lids made into shields
- Two long wooden fencing foils, one end of each foil being covered with white cotton waste in the shape and size of a volleyball
- Tin loving cup
- Bar of soap
- Quantity of lampblack

Action:

Two clowns enter the arena. They are dressed in ragged trousers and are stripped to the waist. Hair is held in place by caps made from the tops of ladies' stockings tied in a knot. Clowns carry spears or foils as indicated and shields. The waste on the ends of the foils has been liberally treated with lampblack, and the object of the contest is to blacken one's opponent.

The bout is run in three rounds. At the end of the third round the ringmaster calls on two or three persons to select the winner. The winner is presented with the tin loving cup. The consolation prize is a bar of soap.

69. Dog and Hoop

Props:

- A youngster's play hoop or a barrel hoop
- A stuffed toy dog

Action:

Clown brings out dog and hoop.

He pantomimes that dog will jump through hoop.

Several attempts are made but the dog does not budge.

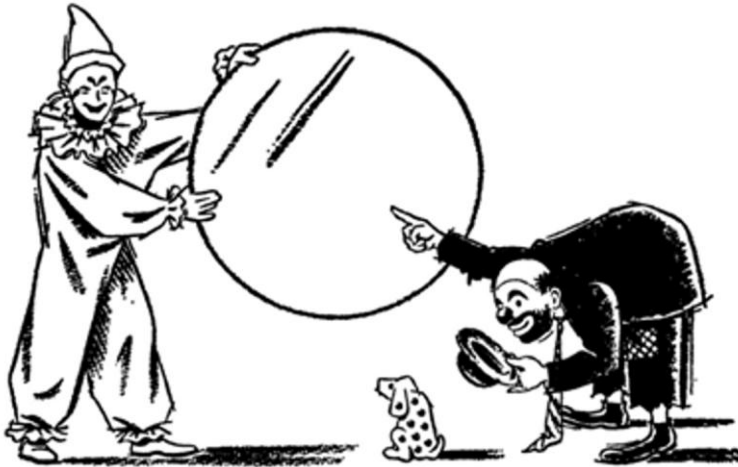
Another clown comes in and is curious.

First clown asks second to hold hoop.

First clown entices dog by offering tidbits on opposite side of hoop.

He even gives the dog a little boost from the rear, but nothing happens.

Second clown gets an idea. He asks first clown to hold the hoop, and he moves dog and hoop near the audience so that with a long jump the dog would end up in the crowd.



When dog is properly lined up, the first clown turns his head momentarily away, and second clown boots dog through hoop into the audience.

This can be repeated later in the program and at another location on the floor.

70. Egg Magic

Props:

- A folding screen
- A rubber egg
- A magician's table on which are sundry articles
- A basket of eggs including a rubber one
- Glass of water

Action:

M.C. announces "Blackrock, the great magician."

Stagehands set table in position where all can see. The screen is placed as a backdrop. Magician may do one or two real stunts. He then requests an assistant (a clown).

Magician explains that he intends to pass an egg through a very narrow aperture. He asks clown to stand behind the screen and put two fingers through one of the slits. Clown does so, and magician put the egg between these two fingers.

Ringmaster reminds magician that they want no mess on the floor, because the building superintendent is present.

Magician says he forgot to bring a glass of water, which is necessary to the success of the act. He leaves. There is an embarrassing wait. (Another act could go on.)

Clown behind screen does zany antics but hangs on to egg.

Finally, magician returns with glass of water. He announces he will first cause the contents of the glass to disappear.

He drinks water. Takes egg from clown's hand, bounces it on the floor, and pushes it through slit to clown.

Clown runs from behind screen and throws egg at magician heading for exit. Clown may pick real egg out of basket and drop it as though expecting to catch it on the bounce.

71. Egg Toss

Props:

- Basket of eggs, including two china eggs, or two hard-boiled
- Four aprons
- Two sets of salt and pepper shakers

Action:

Ringmaster asks for four volunteers for a contest. Four clowns volunteer. Assistant brings out the aprons which are tied around the clowns. It can be announced that this is to protect their costumes.

The basket of eggs is brought out and given to the ringmaster who explains that the contest is a game of catch between two teams of

two each. The idea is to see who can throw the egg the farthest and still have the egg.

Ringmaster demonstrates with one of the clowns. They face each other in center of floor one pace apart. Egg is tossed by ringmaster to his co-demonstrator. Egg is caught. Both take one step away from each other. Egg is tossed again. It is explained that with each successful catch the distance becomes greater. Ringmaster obtains egg.

Clowns are paired off one pace apart. Ringmaster tosses egg (hard-boiled) to Clown 1 of pair 1. He tosses real egg to Clown 2 of pair 2, who is busy showing off apron to audience. Result—egg goes over his shoulder and smashes on floor. Second egg is tossed to him—this time a hard-boiled one.

Contest starts - clowns should be practiced catchers and throwers. Under the direction of the ringmaster, they throw when instructed and keep backing up until standing in bleachers or among spectators, much to the consternation of the latter.

On a signal, the hard-boiled eggs are thrown to two “pals” in the audience who take out salt and pepper shakers and eat the eggs.

72. Family Portrait

Props:

- Clown camera, which has old auto horn for bulb
- Also black cloth for light hood attached to rear
- A birdie on a stick
- 3 chairs (two kindergarten size)

Characters:

- Clown photographer
- Clown parents with two youngsters: Pa in a derby hat, and Ma with a flowing black skirt

Action:

Photographer busies himself setting up camera and placing chairs for a family photo. Two small chairs are set in front and the other chair at the rear.

The family arrives and is graciously received by the photographer. Mother is seated in the large chair and father stands beside her, hat in hand. The youngsters sit on the small seats.

Camera man goes about his business as the youngsters act up; making faces, etc. One youngster sniffles, and mother blows his nose with a hanky as the photographer accidentally squeezes the horn bulb.

Youngsters chase each other around the set. They are caught and soundly spanked and resealed. They cry and try to smile through their tears at the camera. Photographer waves birdie and comes forward to make final minor adjustments.

Ma thinks she should see what the group looks like through the lens. She lifts the camera cloth and continues to peer, meanwhile holding a bent-over position.

Photographer who has not noted Ma's absence returns to take the picture. He continues to look at the group, motioning them to hold everything, and in mistake he lifts Ma's dress instead of the camera cloth.

There is much shouting and excitement from the family.

The horn toots several times, and Pa chases photographer off, followed by the kids.

Ma holds position.

Pa comes back and removes Ma.

73. Fashion Show (circa 1975)

PROPS:

- Costumes as suggested below

Action:

The costumes are burlesque, but the action is serious. Music is piped in on the P.A. system. A roll of carpet or canvas may be run out for the mannequins.

A fashion expert points out the features of each vintage exhibit. Mannequins are clowns.

1875 – Long, old-fashioned dress with bustle. Umbrella.

1900 – Long, flowing dress. Large picture hat, veil, and muff.

1925 – Short skirt, rolled stockings, much rouge, cigarette in holder, hat pulled down about ears.

1950 – Slim, tight-fitting evening dress.

1960 – Strapless bathing suit.

1975 – Appears in barrel marked “Censored.”

NOTE: The bustle above may be a small boy covered with material matching the dress. Occasionally he gets separated from the main body of the costume.

74. Ferdinand

Props:

- A bull (two boys or men) in costume
- A toreador, in costume, and with a foil
- P.A. music as indicated
- Colored hankies or clothes as indicated

Action:

Ringmaster announces that at great expense they have procured one of the world’s fiercest bulls and, direct from Spain, Señor Barbecue, renowned toreador. (Selected music from Carmen is heard over P.A.)

“Allow me to introduce, ladies and gentlemen, the one and only Señor Barbecue.” The Señor enters. “And now—please do not panic—ladies and gentlemen, I give you Ferdinand.”

In contrast to the swaggering toreador, Ferdinand makes a bashful entry, peeking from behind curtains at entrance.

Toreador waves his frock, and Ferdinand takes a few skipping steps forward and then stops to scratch himself. One rear foot rubs opposite leg.

Señor Barbecue tries again. Ferdinand goes up to him, turns his back, and kicks up his heels in a cancan salute.

Polka music is heard. Ferdinand shows interest. The bull performs to the polka music (football or college song will do) the dance called the “Dinkey One-Step.”

The Dinkey One-Step:

Point left foot forward, hold two counts. Point same foot to the rear, hold two counts. Walk forward four steps, left, right, left, right. Repeat all.

Touch left foot lightly to left. Close left foot to right. Same with right foot to right.

Step on left foot to left side, swing right foot behind left; same opposite.

Eight steps forward, turning once around.

Toreador now gets into the dance, holding Ferdinand’s horns as he would a dancing partner. Ferdinand now distinguishes colors. Blue—he sneezes or snorts. Yellow—he runs and hides. Red—he makes a short dash and applies all brakes. Ferdinand counts numbers written on blackboard. Toreador slaps the rump of the animal. Ferdinand stamps out count with front paw and stops when kicked by his rear half.

Waltz music: As in Dinkey all three dance together – and off.

75. Football Game

Props:

- Shoulder pads
- Helmets (optional)

- Dummy stretcher (sides with no bed)
- Two balloons

Action:

Two clown teams wearing helmets and shoulder pads run in with much shouting and take their places for the kick-off.

The balloon is held for the kick-off, the referee blows his whistle, and the fullback with a pin in the toe of his shoe kicks and breaks the balloon. Everyone carries on as though the ball were in play until no one is left standing.

Whistle blows, the players take their places for scrimmage, and the referee produces another balloon. Quarterback stands close to center to receive ball and hand off to halfback. Several well-practiced plays are run in slow motion.

Piling up and un-piling also takes place in slow motion.

After one play an injured player is left on the field. Stretcher bearers hurry in, place victim between poles, and walk off and over him. Player gets up and rejoins wrong team. Gets pushed back to place.

A “real fancy” play is saved for the final. Starts in regular motion then slows down. Runner reverses field, then reverses himself. His own team now wants to tackle him.

All chase runner with ball toward the exit. The tackle and pile-up occur at the exit, and the balloon bursts.

76. Gridiron Heroes

Props:

- Assorted football uniforms, including helmets, shoulder pads, etc.
- Two footballs
- A length of heavy elastic cord

Action:

Players are members of one team assembled for signal practice. They line up in regular formation after a preliminary ball-passing warm-up. An off-tackle play is run in slow motion.

Next, an end run, in regular time, but the ball carrier runs off the floor.

He immediately returns, having exchanged the ball for one to which the rubber cord is attached. The other end of the cord is fastened to the ankle of this clown (Clown 1).

Clown 1 lines up at center. When he snaps the ball to the fullback, he lands on his face as fullback fades back for a pass.

Teammate picks up center, and he promptly falls flat again.

Kick formation is called. Clown 1 is the kicker. He kicks the ball which returns, knocking over most of the team.

Team lines up again. Clown 1 at center. The play is an end run, and the player with the ball circles the team until cord is stretched to its limit. Ball is released, and all exit in confusion.

77. The Hand Is Quicker Than the Eye

Props:

- Two drinking glasses
- Pitcher of water
- A coin
- Two handkerchiefs
- Card table

Action:

Card table is placed in center of floor. Clown magician enters carrying the remaining props. He busies himself pouring a glass of water, waving the handkerchiefs, passing the coin from one hand to the other, but picking it out of his hair with the unsuspected hand. A curious clown draws close.

Curious Clown: Are you a magician?

Magician: I sure am. Want to see this glass of water disappear? (He drinks the water.)

Magician: (Amused at his joke) That was only fooling. Now watch this coin. See, I put it in this glass. (He does so.) Now, see this glass over here? The trick is for me to get the coin to fly from this glass to the other. Do you follow? (Second clown nods.) Well, you better not, there's not that much room in the glass!

Magician laughs at his joke.

Magician: Observe: I cover the coin and glass with this handkerchief and the other glass with this second handkerchief. A few magic words, (abracadabra, etc.) and the coin is in the other glass. But that's only half the trick. Now I must get the coin to return to the first glass. A few magic words and presto (removing handkerchief), there it is.

Curious Clown: You're a fake. If you want to see a real trick I can make that coin disappear right before your eyes and you won't even see it.

An argument ensues, then a wager.

Second clown puts coin on table. He pours a glass of water and puts the glass over the coin.

Magician: You're going to make the coin disappear from under the glass and you say I won't see it go?

Curious Clown: You said it, and I'm not going to put a handkerchief over it either.

Magician: (drawing nearer) This, I've got to see.

Curious Clown: ONE... TWO... THREE!

On count three, he grasps the glass, throwing the contents into the magician's face. As magician wipes his eyes the second clown pockets the coin, the bets and walks off.

78. Hot Dog

Props:

- Tray with shoulder straps
- Buns
- Mustard pot
- Ketchup bottle
- Knife

Action:

Clown enters, wearing tray like a cigarette girl. On the tray are buns, mustard, and ketchup bottle. Clown tries to sell hot dogs. He shouts about the merits and length and flavor of his hot dogs. He finds a clown customer.

After pocketing a coin from the customer the salesman cuts open a bun and conspicuously places one well-iodized finger in the roll as the customer winks at a pretty girl in the audience.

Salesman applies mustard or ketchup as requested by customer.

Hot dog is handed to customer, and the finger is withdrawn at the same time.

Customer soon discovers he has no wiener and searches the ground for it, assuming it dropped out. Both clowns circle floor. They meet again and repeat the business exchange.

Customer is wise after this experience and determines to even the score.

After the third sale, the customer grabs the bun and the salesman's wrist and takes a great big bite of the finger. The salesman hollers in pain and chases customer off stage.

Note: After each of the first two sales the salesman should make a show of licking off his finger. While customer is making a big fuss over his lost hot dog, clown can wipe finger with a baby wipe.

79. Hot Foot

Props:

- Pocket matches
- Small firecracker
- Bottle of carbonated water
- Chair with draped bottom (for hiding bottle)

Action:

Clown sits down on floor to watch an act in progress.

He beckons to a second clown and pantomimes need for a chair.

Second clown brings chair; first clown sits in it and goes to sleep.

Second clown decides to play a trick.

He sneaks up on first clown and inserts a small firecracker in the sole of his shoe. Firecracker is lighted.

First clown falls forward out of chair as the other clown laughs.

Both clowns go about their business. Finally, second clown sits in chair and goes to sleep. First clown plants a dud firecracker for the hot foot. Nothing happens when the firecracker should explode.

First clown sneaks up on his hands and knees to investigate. He has a little trouble getting near enough to the foot to be able to see. For the ending:

Second clown pulls bottle with sprayer out from below chair and puts out the fire, liberally spraying first clown. Or—

He can tie a tin can onto the tail of the first clown and place in it a lighted firecracker.

80. How Loud Can You Shout?

Props:

- A vaulting pole or high jump standard with electric light on an extension cord fastened to it to represent a hydro pole
- Some rope

Clown Skits & More...

- Stage money
- Hot water bottle
- Bandages
- Clinical thermometer
- Throat spray

Action:

Two clowns lounge around the electric light pole in center of floor. A third clown enters (hot water bottle tied to top of his head, bandages around throat, thermometer in mouth, very red nose). Third clown wanders around pathetically, spraying his throat and anyone else who comes too near.

Clowns at post connive. They signal to third who comes over.

Lights go out except one on post and a floodlight.

Third clown is asked if he would like to see a trick. He nods assent and is then tied to the post.

He is asked how loud he can shout. "Not very loud," he rasps in a hoarse whisper.

"Let's hear you shout for help," says one of the two clowns.

The sick clown tries, but it is a pretty weak shout. He is urged and encouraged again and again to shout for help, but his cries become more and more feeble until inaudible.

The first two clowns then shake hands with each other and proceed to rifle the third clown's pockets of stage money.

Two clowns walk off, leaving frustrated third clown.

Lights flick off.

Loud cry of help is heard.

Lights come back on. Floor is empty.

81. Hypnotics

Props:

- Large sheet
- Bench
- Two poles

Action:

Ringmaster introduces the “greatest hypnotist on earth.”

Hypnotist enters. He wears long coat with tails, silk hat, mustache, glasses, and false nose. He bows. “Thank you for that fine introduction. I expected more. And now, may I have a victim – I mean, a volunteer.”

Clown volunteer presents himself.

A few magical passes and the clown is hypnotized.

9. Clown cannot separate his hands when the fingers are interlocked, even when the knee is used for a lever.
10. Clown feels no pain when pin is forced through his hand (between fingers).
11. Clown is made as light as a feather. Hypnotist stoops and holds one arm out straight.

This the clown straddles. A clown on the far side grasps the hypnotist’s wrist. The hypnotized clown is instructed to place his hands on the hypnotist’s shoulders. Clown in straddle position is raised and lowered.

Hypnotist brings clown out of trance and calls for more volunteers.

Other clowns have come in. One volunteers. Hypnotist again makes hypnotic motions which the clown imitates. The hypnotist passes out.

Hypnotist falls stiffly backward but is caught before he hits the floor by a clown who lifts him by the neck so that hypnotist falls in another direction to be caught by a second clown. Repeat.

One catch is not too successful, so hypnotist sits stiffly on floor. One clown pushes the hypnotist’s shoulders to the floor, and his

feet go to the vertical position. The other clown presses feet back to the floor, and the trunk comes up. Repeat teeter-totter.

Clowns continue teeter-totter, one sitting on his ankles, the other on his shoulders. By alternately squatting and standing, the clowns appear to be taking a ride.

Hypnotist flattens out rigidly. He is picked up by head and ankles and placed on a bench. No amount of finger snapping revives him, so he is covered by a large sheet.

Hypnotist rises horizontally to the amazement of the clowns. (Poles have been suspended on hooks on sides of bench and under cover of the sheet are brought into position by the hypnotist who straddles the bench under the cloth and gradually comes to a stand, leaning well backward.)

Body begins to move off, but a clown is standing on a corner of the sheet and the hypnotist is “exposed.”

82. The Hypnotist

Props:

- Stage money
- Hand fan
- Onion or garlic or leek

Action:

MC announces Hypnotist as Clown comes to center of floor.

Hypnotist asks for assistant or volunteer. Another clown is quick to offer his services. Hypnotist makes it clear that when subject is hypnotized he will not be able to get up alone.

Subject: You mean to say that if I am put on the floor I won't be able to get up alone?

Hypnotist: That's right. You can't get up alone.

Bets are made with stage money.

Hypnotist makes his fancy passes, but the subject does not succumb.

Hypnotist: This is more difficult than I thought. However, my blitz method never fails.

He signals for assistants to bring in the fan and onion.

Hypnotist holds onion in front of subject and waves fan back and forth until subject is overcome.

Hypnotist lies down beside him.

Subject: (looking at hypnotist) Which one of us is hypnotized?

Hypnotist: You are. Now let's see you get up alone.

Subject and hypnotist get up at the same time.

Hypnotist pockets bets and walks off.

83. Ice for Mrs. Smaltz

Props:

- Iceman's uniform
- Ice in varying sizes
- Ice tongs
- Sugar tongs
- Sponge

Action:

Clown is dressed as iceman. The word "ICE" appears on apron and on hat.

Clown enters carrying large block of ice by tongs or in waterproof bag.

Clown circles the floor and exits. En route he calls, "Fifty pounds of ice for Mrs. Smaltz. Is Mrs. Smaltz here?"

Since Mrs. Smaltz did not claim her ice, the clown returns at the next opportunity. The same performance is repeated, but the ice is about half the former size.

This goes on until the ice has diminished in size so that a refrigerator ice cube is carried by a pair of sugar tongs. By this time the iceman is getting desperate and he asks several ladies in turn, "Are you positive you are not Mrs. Smaltz?"

For his final round the clown carries a wet sponge which he squeezes each time he makes the call, "Fifty pounds of ice for Mrs. Smaltz."

84. Information, Please

Props:

- Real piano
- Two tables, draped
- Five chairs
- Five toy machine guns, or flash guns
- Five dummy microphones

Characters:

- The M.C. (ringmaster)
- Four quiz experts (clowns)
- A pianist

Scene:

TV Quiz Program. M.C. has small table on one side; the experts sit at longer table on opposite side. Everyone has a "mike." Pianist and piano are suitably placed.

Action:

The M.C. announces that all the questions this evening are on music.

The experts are asked to identify the title of the selections and the composers. "Do the experts understand?" "Then here is our first selection." The laugh is that the pianist always plays the same arrangement of chords for all selections as called for by the M.C.

The clowns guess: Wagner, Brahms, Sousa, etc. Also, they call out names of well-known arias and operas: Barber of Seville, Carmen,

etc. (There should be no hesitation in calls.) Of course, they are never right.

M.C. becomes more and more desperate as he continues to hand out mythical money to people who are alleged to have sent in the titles. At last, the M.C. goes to the pianist and whispers in his ear.

Returning to place, he takes out a toy machine gun from under his table and announces that the experts will have one more chance.

The pianist plays a few bars of the most popular current hit, one that everyone knows (or a well-known old-timer). Experts are stumped. They go into a huddle. They start to answer, then check themselves.

They are mortally shot by the M.C. Experts slouch in place with heads buried on the table. This gives them a chance to reach for their guns which are under table.

A “plant” in the audience asks the M.C. to identify the tune. He asks the pianist to replay it. The M.C. is stumped. He gets red in the face and asks if the audience has any other requests. They call on him to name the tune. Experts simultaneously come to life and shoot the M.C. All die. (Lights out)

85. In the Days of the Model T

Props:

- Materials to build a make-believe auto:
- Packing boxes, flashlights for headlamps, etc.
- A tin can containing some pebbles
- A firecracker in large tin can
- A number of inflated balloons
- Five car rugs

Characters:

- Henry, the driver, in old-fashioned costume
- Lizzie, the back-seat driver, also costumed

- Five clowns: The clowns are the four wheels and the spare. They are covered with car rugs under which they hide two balloons each.

Scene:

Lights go out, and car is assembled in middle of floor.

The firecracker is placed in the tin can and the tin can is positioned where the motor would be, with fuse facing the driver.

Characters take their places.

Action:

Car starts by cranking. Lizzie shakes tin with pebbles.

Henry gets in. Car stops. Repeat.

Henry drives; much sticking out of hands.

Lizzie says she'll tell him when it's going to rain; much back-seat driving.

One tire goes flat. (Balloon popped by pin.) Henry jacks up car and replaces tire by carrying in spare.

Other tires go flat one at a time. (Clowns slide out flat on stomachs. As the tire is pumped up they return to hands and knees positions.)

Henry tests each tire after inflating by kicking. On signal the four tires go flat simultaneously. Henry nonchalantly lights a cigarette and in the process sets the fuse to the firecracker alight. Firecracker goes off. Henry and Lizzie fall off seats. Lights go off.

86. Just Before Intermission

Props:

- Four golf bags with clubs and four plastic golf balls
- Three indoor putting cups
- Trick golf clubs, if available

Characters:

- Four clown golfers

- One clown messenger

Scene:

Note: This is a good skit to do before an intermission.

Four clown golfers saunter onto the floor carrying golf equipment. As they warm up, stagehands try to make the gym look like a golf course.

If this skit follows a gymnastic number the apparatus and mats may serve as traps and hazards.

The putting cups are placed in three corners of the gym.

action:

The golfers tee off from the corner where there is no putting cup.

All play in order toward first hole, exaggerating everything they do: argue count. Show extreme anguish or glee, alibi, and the like.

Trick clubs, clubs that have extra flexible shafts or that break in two, may be used. As they finish the first hole, a clown messenger wheels or runs in to deliver a telegram to Clown 1.

Clown 1 opens envelope and reads aloud: "Your house is being consumed by fire. Rush home!" The telegram is thrown aside, and the game continues as though nothing had happened.

As they come to the second hole the messenger rushes in with a telegram for Clown 2.

Clown 2 reads aloud: "Your wife has been taken to the hospital. Serious." Again the game continues unconcernedly.

Approaching the third hole, the messenger has a telegram for Clown 3.

Clown 3 silently reads the telegram, drops it and runs in all haste toward the exit. All clowns look puzzled.

Clown 4 picks up the telegram, reads it and disappears in a hurry.

Clown 1 picks up the telegram, and Clown 2 says, "Read it out loud."

Clown 1 reads: "Refreshments now being served. Get a nice cold drink and a hot dog. Two thin dimes (that was a long time ago, wasn't it?) will get you the works. No extra charge for mustard." Clowns 1 and 2 start to rush off, bump into each other, fall down, get tied up, and finally almost make the exit as (Clowns 3 and 4 lead the refreshment caterers onto the floor if offering refreshments.)

87. A Kissing Game

A wrestling mat is centered on the floor in the middle of which stand three or four clowns. For each of these clowns there is an inflated lace-up ball to which a 30-foot length of cord is attached. These balls are placed about halfway between the clowns and the outside edge of the mat.

The free end of each cord is held by some girl in the audience. ("Girl" can be interpreted loosely to include any female from 8 to 80.)

Another clown sits down on the floor so as not to interfere (too much) with the action. He has a pair of dice. The ringmaster explains the game as follows:

The clown will roll the dice and then shout out the total of the spots showing – somewhere from 2 to 12. If the total is 7 or 11 the ladies must yank the cords so as to get the ball off the mat before a clown pounces on it. If a lady jerks her ball free of the mat she will receive a bag of candy kisses. BUT – should she fail she must kiss the clown on the cheek and if she fails to keep her part of the bargain, then the clown will kiss her on the cheek.

There is also a penalty for anyone jerking the ball off the mat should the total not be 7 or 11, and that is elimination. If a clown tackles a ball when the score is other than 7 or 11, then that ball will be advanced one yard nearer the edge of the mat.

Play about five minutes. Have one practice call.

The clowns should try to excite the competitors. For example, the clown rolling the dice can move his lips as though counting up to 7

or 11 and then shout any other number. Likewise, the other clowns can pretend they are going to leap on a ball.

If a ball is jerked off on a wrong number the competitor is eliminated and should receive a candy sucker. The ringmaster or another clown can make the award and pass on the cord quickly to someone else.

When a bag of kisses is won, the cord should be handed to someone else nearby.

88. Little Sir Echo

Props:

- Spotlight
- Screen
- Piano
- Public-address system with two microphones

Scene:

Announcements indicate that a well-known singer will entertain with a solo. Soloist and piano accompanist enter and take their places.

Soloist is under the spotlight where microphone has been placed. A second singer is hidden behind screen where he has microphone 2.

Action:

The first singer announces that his first song is an old one. ("Little Sir Echo" is a suggestion because it permits repeats or echo lines.)

Song is presented in straight forward manner toward audience, but amazement is shown when unseen singer echoes from behind curtain. Singer is not too pleased with acoustics, stops, repeats, same result. Singer moves to new location followed by spotlight. Procedures are repeated.

Singer apologizes to audience for the poor acoustics, explaining that he wouldn't mind so much if the echo were in tune.

The echo answers, “What’s the matter with my voice? It’s as good as yours, you fugitive from a canary cage!”

Singer digs out the echo, and the two sing a duet.

89. Magic Pills

Props:

- A small stand covered with cloth
- Some imitation pills (mints)
- A telescope

Action:

Clown barker sets up his stand and announces his ‘Marvelous Travel Pills.’

Barker: Just make up your mind where you want to go, take a pill, and ‘Presto,’ there you are!

Hick clown comes in. He listens to the spiel and says he would like to take a sea trip.

Barker: That will be a white pill.

He gives Hick a white one.

Barker: Just a minute, I’ll go with you.

He takes one, too.

Both begin to sway back & forth.

Barker: Hurray! We’re off.

Hick: “Yes, away off.”

Hick takes telescope from his pocket and focuses on the audience.

Hick: My goodness, we sure are at sea. Look at all the fish.

Barker: (takes telescope) Look at that wave!

Hick: I’ll bet it’s a Toni.

Barker (as clown goes by eating hot dog): What a roll.

Hick (rolling considerably): Among your travel pills have you got a seasick pill?

Barker: Who cares about a seasick pill? It's me who's getting seasick. Where's the bucket?

He hands glass back to Hick.

Hick: (looking through glass) Hold everything!

Barker: (holding his stomach) That's what I'm doing.

Hick: The sun's coming up. I see it over there. (points at the audience)

Barker: (looking through glass) Sun nothing, youdope – that's a bald head!

(Both exit)

90. The Manly Art (Comedy Boxing)

Props:

- Boxing gloves and other regular equipment
- Gong
- Screen
- Clown mallet
- Seltzer bottles
- Sponges
- Pails of water

Characters:

- One well-known boxer
- Referee
- Announcer
- Timekeeper
- Seconds
- Clowns, as noted

Action:

The bout is announced between well-known local boy and the challenger to the world's professional title (kind permission of AAU).

Boxer takes place in ring. Nothing else happens. Whispered conversation with announcer who tells audience that the other boxer's car has broken down, and won't someone please volunteer to take his place. Clown volunteers.

Round 1: Both come out of corners fast, but clown trips and rolls under or by boxer. Clown gets up shadow boxing and snorting in wrong direction. They clinch. Clown punches himself by mistake. Boxer gets clown in headlock and gives him a couple of "terrific" uppercuts. A third wallop causes the clown to reel around the ring. The bell rings, and clown sits on boxer's lap in wrong corner.

Round 2: The clown is being badly beaten. They clinch. In the clinch the clown takes off boxer's belt. Each time the boxer pauses to pull up his trunks (shorts underneath), the clown gets in a punch.

Round 3: The clown maneuvers the boxer so that the boxer has his back to the screen behind which the clown has a clown accomplice with a big mallet. The boxer is unaware of this and once or twice just when he is due to get the hammer he steps out of place. (Accomplice is on a step ladder.)

Accomplice knocks out boxer. Referee holds up clown's hand. Accomplice tries to hit referee but falls off ladder, and there is a general pile-up in the middle of the ring.

This should be well rehearsed. There should be added comedy between rounds as the seconds go to work with seltzer bottles, sponges. The timekeeper may announce, "When you hear the next musical note, there will be exactly 289 shopping days before Christmas."

91. Mary Had a Little Lamb

Props:

- A screen
- A stool
- A watering can
- An umbrella (large bulb syringe attached to handle and rubber tube leading along shaft through top of umbrella)

Characters:

- Four clowns

Action:

Screen is placed in desired location. Stool is placed behind screen.

Clown A and his clown stooge enter. Clown A carries watering can filled with water. These two hold a whispered consultation. The stooge goes behind screen taking watering can with him and stands on stool so he can look over top of screen. Clown B enters, and Clown A maneuvers Clown B in front of screen and stooge.

Clown A asks Clown B if he can recite. Clown B acts dumb, so A says the following two lines then has B repeat them:

“Mary had a little lamb, its fleece was white as snow, and everywhere that Mary went, the lamb was sure to go.”

When Clown B is successful, Clown A asks him if he would like to try the second verse. Clown A then recites the second verse with a knowing wink at the stooge.

“Mary went for a walk one day, down a shady lane, and all of a sudden, all of a sudden—down came the rain.”

Stooge indicates he knows what to do by showing the watering can which Clown B does not see.

Clown B now tries the rhyme three times but each time he muffs the cue and instead of the proper four words he substitutes:

- she went insane
- she felt a sharp pain

- along came a train.

With each repeat Clown A corrects Clown B, saying, “No, no, DOWN CAME THE RAIN.”

Clown A gets more and more annoyed and pushes Clown B slightly each time so that Clown A is eventually immediately below the stooge. The last DOWN CAME THE RAIN is shouted by Clown A, who receives the contents of the watering can.

Clown B holds out his hand, noting the downpour and exits, leaving A.

Clown C now enters carrying folded umbrella. He is much quicker than B, and as A tries the stunt again he is sure he has a real victim.

Clown C gets the second verse right the first time, but raises his umbrella in time to miss the rainfall. C points his umbrella at Clown A, squeezes the syringe which is filled with water, and A gets his second bath. Clown C exits, holding the umbrella over his head. Water spurts in intervals from the umbrella. Clown A follows disconsolately.

92. Masquerade

Props:

- One garbage can
- Sign: TWO GARBAGE CANS

Action:

A clown enters and paces up and down. Clown, obviously, is very much worried. Second clown comes in and asks first clown, “What’s wrong?”

First clown says he has to go to a masquerade and doesn’t know what to wear.

Second clown makes suggestions and strikes pose in imitation of each:

- Napoleon
- King Tut

- Marilyn Monroe
- Charlie Chaplin
- Superman

First clown finds none of the above satisfactory, shaking his head at each suggestion.

Second clown exclaims, "I've got it!" He whistles, and a third clown brings in a garbage can. First clown is made to hold the can under one arm.

He naturally wants to know what it is all about, but the other two "shush" him.

Second clown whistles again, and a fourth clown brings in a sign which is hung on first clown's back. First clown wants to know what the sign says, but second clown says, "Never mind, if the masquerade is a good one the audience will applaud."

First clown is led around the gym so that the audience can read the sign: TWO GARBAGE CANS. Clowns three and four get the audience to applaud.

At the exit, the first clown takes a bow. Some applaud, others give him the raspberry. First clown can reach in the garbage can to extract a banana or other desirable item. He exits eating food.

93. Mathematics

Props:

- Blackboard
- Chalk
- Bench
- Dunce cap

Characters:

- One miner with blackened face and hands
- Three clowns

Action:

Blackboard is placed at one end of room, bench in front; hat under bench. Clowns sit on bench and doodle on board.

Puzzled miner comes in studying pay check. He shows it to clowns.

One clown: "You say you get \$13 a day?" Miner nods.

"And you work seven days a week?" Miner nods.

"And your pay check for the week is \$28?" Miner nods.

Clowns try to work it out on fingers.

First clown: "Something's wrong here. Let's try division."

He goes to the board and works out the division explaining the figures as he goes.

"\$28 a week." (Write 28)

"7 days a week." (Write 7 as divisor)

"7 into 2 won't go."

"7 into 8 goes once." (Write 1 above 8)

"1 times 7 is 7." (Write 7 below 8)

"7 from 28 leaves 21." (Write 21)

"7 into 21 goes 3 times." (Write 3 next to 1)

"3 times 7 = 21." (Write 21 below)

"That comes out even, so you must be getting \$13 a day." (Circle 13)

Second clown shows disgust.

Putting dunce cap on first clown he goes to the board.

"Division is no way to solve a difficult problem like this. You must use multiplication."

$\begin{array}{r} \textcircled{13} \\ 7 \overline{) 28} \\ \underline{7} \\ 21 \\ \underline{21} \\ 0 \end{array}$

“Thirteen dollars a day.” (Write 13)

“7 days a week.” (Write 7)

“7 times 3 is 21.” (Write 21)

“Only one figure left to multiply: 7 times 1 makes 7.” (Write 7)

“21 plus 7 makes 28.” (Write 28)

“And that comes out even. What does your pay check say? Yep, that’s right: Twenty-eight dollars.”

Third clown puts dunce cap on second clown.

“You’re both wrong. This problem is one of addition. Let me show you.”

“Monday - 13 dollars.” (Write 13)

“Tuesday - 13 dollars.” (Write 13)

Continue for rest of weekdays.

“First we add the threes: 3, 6, 9, etc. = 21.” (Write 21)

“Now for the ones: 1, 2, etc. = 7.” (Write 7)

“21 plus 7... yep, that’s 28.” (Write 28)

All look puzzled.

Third clown: “Mr. Miner, you’re a very lucky man to make \$13 a day.”

All congratulate Mr. Miner and walk off.

13
<u>7</u>
21
<u>7</u>
28

13
13
13
13
13
13
<u>13</u>
21
<u>7</u>
28

94. Mental Telepathy

Props:

- One blackboard w/chalk & eraser
- Stand to hold blackboard
- Two hats (beanies) with antenna on each
- One blindfold

Characters:

- Three clowns; one can be a farmer.
- Ringmaster may substitute for Clown 1.

Action:

Clowns 1 and 2 set up equipment.

Farmer enters.

Clowns 1 and 2 separate and begin to mimic action of transmitting thought waves. Farmer wants to know what it is all about.

Clown 1 offers to give demonstration.

Blindfold is placed on Clown 2, and farmer is asked to write down any number on the blackboard.

Clown 1 asks Clown 2 for the number, slapping him on the back the required number of times. Farmer smartens up finally and indicates he has discovered a number to stump the other two. He writes down 0 for zero.

Clown 1 looks baffled, but solves the problem by kicking Clown 2, who yells “Oh!”

95. Mexican Jumping Beans

Props:

- Straw hats for all the clowns
- Long sash cord weighted at one end with bean bag filled with shot
- Music: Mexican Hat Dance.

Action:

Clowns wearing large, floppy straw hats rush in to the accompaniment of music.

One clown carries the weighted sash cord and he sits or lies on the floor with the others forming a circle about him.

The center clown whirls the weight around his head, gradually easing out the rope with the weight traveling about a foot off the floor. When the weight reaches the other clowns they are forced to jump rope.

From a slow start the rope is speeded up until traveling rapidly. Fun is created by the action of the clowns in leaping the rope and in getting caught. Each time a clown is caught the game is restarted. One clown reverses matters by flopping flat on the floor so the rope passes over him. He raises and lowers his head as the rope circles.

Finally, one clown forgets to jump, and the rope encircles his ankles several times like a lasso. Other clowns drag him off like a trussed pig.

96. Midway Barkers

Props:

- Three megaphones
- Bunch of celery
- Three soapboxes

Action:

Three clowns run out with megaphones and stand on boxes – one box per clown, and the three in line. Ringmaster informs audience that they are at the midway, “And before us we have three of the most sensational exhibits – no, not the barkers which you see on the boxes – but what you don’t see beyond the painted canvases.

“These three midway barkers will tell you about their extraordinary attractions. And we want you good people to choose the best barker.

“First, we have Houdini, the man of a thousand escapes.

“Second, there is Emma, the fattest woman in the world.

“Third, you will hear about ‘Stretcho,’ the India rubber man.”

On the word Go, the three barkers broadcast simultaneously for 30 seconds when the ringmaster eventually stops them.

Each barker should have a carefully rehearsed script which lends itself to numerous gestures and antics. They should pay absolutely no attention to the others, giving an all-out performance for their part of the midway crowd.

The ringmaster declares the contest a draw and in order to determine a winner each will enact how he would perform if he found a hair in a bowl of soup at the Greasy Spoon Restaurant.

The audience claps to determine the winner who is then presented with a bunch of celery.

97. Musical Treat

Props:

- Cap pistol
- Toy cannon
- Swimming pool rescue hook
- Toy rubber frog

Characters:

- Miss How-She-Can-Holler, a mess of a soprano
- Professor Ivory, at the piano, wearing a wig, large horn-rimmed glasses
- The singer, a man dressed as a lady, is very la-de-da

Action:

The master of ceremonies makes the introduction, saying what a privilege it is to have such outstanding talent on the program and it is hoped they will receive the full attention of the audience. The song to be sung by Miss How-She-Can-Holler is... (the M.C. goes to the piano to look at the sheet music and reads) "Refrain from Spitting."

Professor enters, followed by the artist. Professor sits at piano and sounds key of C; singer "me-me-me's." She is very husky, and the professor looks in her throat, extracting the frog which he had concealed in his hand.

After a terrific introduction by the professor – either in pantomime or dubbed in from P.A. system, the singer starts to sing in high falsetto and carries on in spite of frantic gestures by the professor who stops playing and tries to stop her.

In desperation he takes out cap pistol and fires it. Miss How-She-Can-Holler is too engrossed to notice the bullet except that she spits out a piece of lead onto the floor and continues singing.

Professor gets out cannon.

In meantime, she coughs slightly and, in covering her mouth with a hanky, slips in a small rubber ball.

Cannon is fired. She spits out ball.

She still sings. Professor and others come in with big hook and drag her off the floor.

Note: Instead of singing, Miss How-She-Can-Holler could make mouth motions and gestures to synchronize with falsetto recorded music.

98. Niagara Falls

Props:

- Drinking glass
- Jug of water
- Large funnel
- Hot water bottle

Action:

Two clowns enter with their equipment: water jug, glass, and funnel. They are obviously up to something.

A rube clown enters and becomes the victim. He is asked if he has ever been to Niagara Falls. The clown says, “No,” and is then informed that they will teach him a stunt that everyone in Niagara Falls knows.

“The object of this stunt is to drop a coin from one’s forehead into a funnel held in the trouser belt,” the clowns explain.

They proceed to place a funnel in the rube's trousers in the waist front and they tilt his head back, placing a coin on his forehead. On the count of 3 the clown is to raise his head and drop the coin into the funnel. Whether successful or not the "goat" is asked to repeat the stunt a second and a third time.

The third time one of the two clowns pours part of a glassful of water down the funnel as the other makes sure the head is held in the right position.

The "goat" jumps around shaking one foot vigorously while the other two give him the laugh.

A moment later a fourth clown enters, and the former victim asks him the question, "Have you ever been to Niagara Falls?"

The other two clowns stay to assist, and the gag is repeated, however, when the water is poured down the funnel the new goat gives no sign that anything is wrong. Clown keeps holding victim's head back and delaying the stunt while the others pour more and more water down the funnel. Clowns look up the "goat's" pant leg and act puzzled.

When the water jug is empty, the goat takes a hot water bottle out of his trousers (into which he had inserted the funnel) and, waving it in the air, he runs off.

99. Palmist

Props:

- A round table, draped in cloth
- Two chairs
- Appropriate signs
- A crystal gazing ball or good facsimile
- Paint brush
- Tin of red paint or solution to look like paint

Scene:

The table with crystal ball in center is placed in position.

Signs are located. Chairs are on opposite sides of table. The palmist, wearing a turban and a long flowing robe, sits on chair before the table. He gazes intently into the crystal ball, the scene illuminated by one spotlight.

Paint brush and paint are under the table, hidden by the cloth.

Action:

Clown enters and circles about in the shadows gradually getting closer and closer until he stands before the palmist. Palmist finally looks up and waves customer into the other seat.

Palmist, in deep oriental voice, "And what do you want?"

Customer: "I want my palm read."

Palmist: "Would you please say that again so that there is no mistake?"

Customer: "I want my palm read."

Palmist: "Very well, it shall be well read." He takes customer's right hand and places it on the table palm up. He scrutinizes palm for a moment, then asks customer to close his eyes.

Palmist then smears the palm with the red paint.

Customer is awfully mad and threatens to punch cowering mystic on the nose.

Palmist: "Remember, you said you wanted it red."

Customer looks at his hand and starts to laugh at the joke on him. He pats palmist on the back with his clean left hand and says, "Okay. Good joke. No hard feelings." He stands up and offers his hand to Palmist.

Palmist stands up, and they shake hands (right hands). Both show surprise, then laugh at the two red hands as they walk off together.

100. Photography—I

Props:

- A five-gallon rectangular tin (maple syrup, olive oil, etc.) to represent the body of a camera, and a small round tin soldered on the end serving as a lens. The open end of the small tin faces outward, and a hole is cut so as to connect the two tins.
- All the above mounted on a tripod. Photographer's black cloth.
- Two large syringes (or squirt guns), one bucket of water, and a cap pistol
- One birdie such as the "whirligigs" sold on midways

Action:

Clown photographer enters and sets up his camera, complaining that this is no time or place for a professional photographer to take portraits.

Second clown gets curious and is persuaded to pose.

The birdie has been placed inside the lens, and during the arranging of the subject the photographer hands him the black thread attached to the bird.

Photographer gets set. As subject mugs, Photographer says, "Now watch the birdie."

Cap pistol is fired by photographer from under cloth.

Bird flies out and is waved excitedly by subject.

Photographer indicates that a second take is necessary.

Procedure is repeated except that subject is placed very close to the camera. This time the photographer squirts a stream of water through the lens into the subject's face.

Camera man runs to the other end of the gym and again sets up his equipment. Second clown subject is secured.

While the photographer is under his cloth the first clown subject ostentatiously fills a syringe from the water bucket.

Photographer, from under cloth, "Watch the birdie."

First subject, in stage whisper, as he places syringe in lens opening, “I’ll bet this birdie can swim.” He lets photographer have it.

All run off.

Note: Instead of cap pistol, camera could be equipped with regular camera flash.

101. Photography—II

Props:

- Fake camera, with flash or cap pistol attached
- Collapsible stand
- Baby buggy
- Baby rattle
- Baby bottle

Characters:

- Baby (smallest tumbler)
- Clown photographer
- Clown mother and father

Action:

Photographer enters and attempts to drum up business.

Couple enters, pushing baby carriage containing baby with bottle. All meet.

Photographer makes up to baby, using rattle. Parents agree to a photograph. Photographer poses parents and baby in a number of ridiculous positions.

When set for the picture, he points father’s face in one direction, the wife’s in another. Photographer kisses wife. Baby tries to attract father’s attention. Picture is “fired.” Camera collapses.

In the confusion the baby gets out of carriage and hikes for exit. Parents scream and chase, and baby exits, turning cartwheels or handsprings.

102. Photography—III

Props:

- Clown camera with flash or gun
- Some pictures of Hollywood picture stars
- Sign: PICTURES DEVELOPED WHILE YOU WAIT

Action:

Clown photographer solicits business from the audience and a clown volunteers.

Business of posing subject.

Photographer says, "I suppose you would like to see the birdie." Subject nods head.

Photographer says, "Well, we'll have you look at a real live bird." He points out girl in the audience. Subject stares at "bird" until he is presented with his photo.

Camera man goes about the business of taking the picture, remarking on the close resemblance of the subject to one of the photographs he has in his collection.

Picture is taken. Subject stares. Photographer leaves the room and returns after the next skit.

He brings the subject out of his trance and gives him his photo.

Subject is so pleased he wades through the audience to show the picture to his "birdie."

103. Play Ball

Props:

- Slapstick for bat
- Ball
- Catcher's mitt
- Hand mirror
- Specially prepared shirt, with at least six yards of material sewed on the tail as an extension

- Bird cage from which bottom is missing
- Balloon and tube

Action:

Clowns run on and take their places, pantomiming action for the game.

Batter comes up with slapstick.

Catcher dons bird cage for mask.

After each pitch catcher goes up to talk to pitcher who can't hear until he opens door of cage.

Umpire goes forward crossing plate to speed up catcher-pitcher business. Batter accidentally takes practice swing at right moment to hit umpire on the seat.

Umpire falls flat in an unconscious state. A swelling begins to develop where he was hit. (This is balloon and tube.) It swells until exploded.

Game resumes with a new batter. This batter has a hand mirror which he holds out in front to catch the catcher's signals.

Umpire can't see mirror, but catcher does. Catcher argues with umpire, and batter slips mirror inside shirt.

This is repeated. Argument gets hot.

Catcher points where he thinks mirror is hidden. Some feeling around and undoing of shirt buttons on batter.

Umpire and catcher now begin to pull off batter's trick shirt over his head. This, of course, has no end and should be fed out slowly.

Other players have come in and hold on to batter so that it becomes a tug of war as catcher and umpire back up toward exit.

Shirt finally comes off, and all fall over backward. Batter can have words tattooed on his chest or back: "Love Those Bums."

104. Poor Fido

Props:

- Some sickbed utensils
- Radio on table, with a speaker hooked up to an offstage microphone

Action:

Radio is set at one side of the stage. Clowns come in, turn radio on, and sit down on floor to listen to program.

Voice is heard, along with appropriate static: “Station B-U-N-K and the time is exactly (XX:XX).

“Miss Lotta Noise will now sing, ‘Take back your heart, I ordered liver and onions.’ (Clowns hold hands over their ears. Loud static.) Thank you, Miss Lotta Noise.

“As usual, this program is brought to you by the (XXXX) Laundry whose motto is, ‘Don’t tear your clothes to pieces on the washboard, let our machines do it for you.’ (Clowns rock with laughter.)

“And now for our feature story: (Clowns get really attentive and draw closer to radio.)

“This is the story of Poor Fido:

“Mr. Brown owned a little dog named Fido. (Clowns pet imaginary dog.)

“Now Fido was very bad about following Mr. Brown when he went to the office in the morning. (Shake heads disapprovingly.)

“One morning Mr. Brown threw a rock at Fido to scare him back home and accidentally killed Poor Fido dead. (Clowns blow noses, etc.)

“Mr. Brown didn’t know what to do with Fido’s body but he had a neighbor he didn’t like, so he skinned Poor Fido (clowns shudder) and gave him to the neighbor as a rabbit.

“The neighbor thought this very kind of Mr. Brown and thanked him pro- , pro- , pro - , a lot. (Clowns nudge each other knowingly.)

“However, the neighbor was immediately called out of town on business, so he gave Poor Fido (the rabbit) to Aunt Jemima who did the laundry for everyone in the block.

“That night when Mr. Brown was returning home from the office he passed Aunt Jemima’s house. She waved at him (clowns ditto) and said, ‘Yoo-hoo, Mr. Brown, won’t you come in and have supper with me? I’ve got a fine mess of rabbit stew.’ (Clowns begin to anticipate.)

“Now, Mr. Brown knew that Aunt Jemima had a fine reputation as a cook and, since his wife was away, decided this would be an excellent opportunity to sample Auntie’s cooking. (Clowns rub stomachs.)

“After he had gorged himself on rabbit stew until he could hold no more, Mr. Brown asked Aunt Jemima, ‘How did you ever come to find such a nice fat rabbit?’

“‘Why, bless your heart,’ she chuckled, ‘your neighbor was going out of town today, so he gave me this nice fat rabbit this morning.’ (Clowns are convulsed.)

“Mr. Brown rose weakly from his chair (clowns ditto), staggered to the kitchen door (clowns ditto), leaned helplessly against the house (clowns ditto), and said, ‘Fido, I have called you many times, but this is one time you are going to come without calling.’ (Clowns take sick room utensils out of their costumes and stagger off floor.)

“Good night, everybody, and pleasant dreams.”

105. Racing Ducks

Props:

- A large pan or rubber receptacle for holding water to represent a pond
- Two celluloid or plastic ducks
- Stage money

Clown Skits & More...

- Two blindfolds
- Oxygen tank
- Bicycle pump
- A pie tin filled with flour

Action:

The pond is placed in the center of the floor. Two clowns approach the pond and become interested. In turn they produce their bathtub ducks & have lots of fun sailing ducks.

They blow on the ducks and soon conceive the idea of a race.

A race is staged, and after one or two false starts one duck obviously wins.

The winner gets obnoxiously conceited and boasts that his duck is the best racer in the world. The other challenges him to a second race. Betting is heavy. Race is rerun.

The loser does a bit of thinking as the other pockets the wager and then says, "You may have the faster duck, but I've got more wind." More betting ensues.

To settle this bet one duck is placed in the center of the pond, and clowns take opposite sides and pantomime that the object is to blow the duck toward the opponent's side.

One or two practice blows are permitted. One clown then claims he can beat the other blindfolded for a million bucks. Bets are placed. One clown goes to the oxygen tank. A third clown carries in a bicycle pump and proceeds to inflate the other contestant.

Clowns take their places. Duck is positioned. Clowns are blindfolded. Third clown has prepared himself as starter.

Two more clowns sneak in and replace the pond with a pan of flour.

Results are obvious.

106. The Raw Recruit

Props:

- A number of dummy guns with which to fire caps, or rifles with blanks
- Volleyball painted black with long rubber cord attached (bomb)
- Postcard or photo
- Note pad and pencil
- Sergeant's uniform

Characters:

- A tough sergeant
- Several clowns who serve as raw recruits
- The misfit—"Hopeless"

Action:

(Sergeant leads men in brief drill.)

Sergeant: We will now take the roll. (Takes out pad and pencil)

(Hopeless does forward roll on floor, then backs sheepishly into line.)

Sergeant: What's your name?

Hopeless: Hopeless.

Sergeant: I should think so. (Writing) And the initials?

Hopeless: I. M. H.

Sergeant: (Writing and repeating aloud) I am hopeless.

Hopeless: I think so, too.

Sergeant: Married or single?

Hopeless: Why?

Sergeant: It's only a matter of form.

Hopeless: (Whistles)

Sergeant: Smoke?

Hopeless: Don't mind if I do. (Sergeant knocks him down)

Sergeant: All ready for target practice!

(Men lie down with guns at ready.)

Sergeant: Now I want to see you hit the bull's eye.

(Sergeant stands forward and to one side. His back to the line of fire, he shields eyes and bends forward. Guns go off. Sergeant jumps, grabbing seat of pants.)

Sergeant: Who did that?

(All jump to feet, saluting.)

Sergeant: I said, "Hit the bull's eye."

Hopeless: Please, sir, the bull was looking the other way.

Sergeant: Come here. I've a good mind to have you shot at sunrise.

Hopeless: But I don't get up that early.

Sergeant: In that case take your gun and go off and shoot yourself and save us the trouble.

Hopeless: (Salutes and retires.)

(Sergeant drills rest of men. A shot is heard off stage.)

Sergeant: Great Scott! He's killed himself.

Hopeless: (Staggering back in and weeping) I missed again. (He weeps on Sergeant's shoulder.)

Sergeant: Here, here. You'll have better luck next time.

Hopeless: Yes, but I just got a letter from my wife and she sent me a picture of our little boy—our little boy that I've never seen. Isn't he cute? (Showing picture) Doesn't he look like Cupid?

Sergeant: That's a funny looking boy. He has no hair on his head.

(Hopeless says nothing but looks at the picture over Sergeant's shoulder, then turns the card bottom side up.)

Sergeant: Here, take this bomb to the arsenal and don't drop it.

(He gives Hopeless the bomb. One of the soldiers manages to get hold of the end of the elastic cord. Hopeless retires carrying bomb. The sergeant turns to face men and straddles the cord with back to Hopeless. A gun is fired. The bomb is released. Sergeant is knocked down. Mutiny ensues, etc.)

107. The Realtor

Props:

- Signs as indicated
- Baby carriage
- Baby bottle
- Gun
- Silk hat
- Stage money

Action:

Pompous clown wearing silk hat enters and sets up a number of real estate signs: FOR RENT, FOR SALE, WILL SUBDIVIDE, LOT WITH A VIEW, etc.

Clown, who is the realtor, rubs his hands and prepares for business.

Farmer and his wife come in. Wife is pushing a baby carriage which contains clown baby with bottle. Family looks over signs, with agent following at discreet distance. When the family stops to admire “Lot with a view,” the realtor goes to work on his sales talk. He is quiet but enthusiastic. His final recommendation is the echo for which the place is famous. He demonstrates, shouting “Yoo-hoo!” The echo is returned by an accomplice off stage, or the public-address system may be used.

The farmer says, “Co ‘boss, co ‘boss, co’ boss,” and the echo comes back.

The wife says, “Moo.” Echo responds.

The baby says, “Goo.” Echo responds.

Baby cries. Echo responds.

Farmer says “Shut up” to baby. Echo responds.

Farmer takes money out of pocket.

Realtor gets carried away and shouts, “Brother, you couldn’t do better.” Echo shouts, “Brother, you couldn’t be done better.”

Farmer shouts, “What did you say?”

Echo answers, “I said – I mean, what did you say?”

Farmer tears up lease.

Realtor draws gun from his pocket and stalks out in search of the echo.

108. Regatta

Props:

- A yacht is represented by a paper funnel (paper cups) strung on cord, between badminton posts. Cord should be taut. Paper cup carries name of a well-known yacht.
- A second yacht is similarly prepared
- Toy gun and noise maker (firecracker)
- Bag of salt water taffy kisses
- Signs
- Sailor hats
- Onions

Action:

Two teams of clowns enter, wearing sailor hats. The names of the yachts appear on the hats or uniforms of these teams.

The audience is divided equally into two cheering sections, and signs showing the yacht to be supported are placed in front of each.

Two clowns from each team attempt to blow their yacht along the string from start to finish points. The rest of clowns act as cheer leaders for their respective sections.

The gun is fired, and action begins; there is much blowing, much cheering. The team that falls behind munches onions to strengthen their breath. They gradually catch up.

Crowd shouts, “Go, go, go, (call out name of yacht)! One, two, three, four, who are we rooting for? (Name of yacht)”

Winning team is elected. Defeated team collapses.

The winning section is showered with candy kisses.

109. Ring the Bell

Props:

- A gong fastened to the side of a box and about 30 inches off ground
- Balloon attached to length of rubber tubing
- Football helmet with fairly large opening on top
- Clown mallet
- Trick cigars
- Stretcher
- Chair

Scene:

- Make-believe midway or carnival

Action:

Chair faces box.

A small clown (wearing the football helmet with the balloon under it and a tube leading to his mouth) sits on the chair. He faces the box so that on extending his leg the metal cap of his shoe will ring the bell.

Another clown, the carnival barker, starts hollering, “Here you are, folks. Show your strength. Ring the bell and win yourself a big, fat cigar.” He demonstrates how easy it is, repeatedly hitting seated clown lightly on head with hammer. The gong rings every time.

Other clowns gather round. Barker sits on box, 'lights' a cigar and collects from clowns who take turns trying to ring the bell. Nobody succeeds, although the seated clown's foot jerks slightly.

Clowns try harder and harder. A swelling commences on the seated clown's head and grows alarmingly larger and larger. (Clown has inflated balloon under his helmet with tube leading to his mouth.) All gather round in amazement. If balloon bursts, the clown dies; if not, he faints.

Barker sounds the gong in alarm. A clown stretcher is brought in. Clown is placed on stretcher (no signs of life). When ready to carry him off, the barker goes to pick up one end of the stretcher, but the cigar is in his hand. He can't find a place to put it.

Cigar is stuck in the dead man's mouth, and as he is carried off smoke puffs are noticed.

110. Roller Derby – I

Props:

- Roller skates for all clowns
- Brooms (or hockey sticks) for all clowns
- Hockey goals
- One volleyball

Action:

Clowns are divided into two teams and play hockey, using volleyball instead of a puck.

Game should be wide open with no goal keepers. Ringmaster may serve as referee.

111. Roller Derby – II

Props:

- Several pairs of roller skates
- Miniature Ben Hur chariots

- Whips
- Turning stake or marker

Action:

This is a Ben Hur Chariot Race.

Three clowns compose a chariot: Two clowns, in front, make a team of horses; the third, behind, is the driver.

Only the driver wears roller skates. The miniature chariots are fastened by straps to the driver's ankles so that it appears as though he is standing in a chariot.

A harness of rope or leather runs from the shoulders of the horses around the waist of the driver. Reins lead from driver to the horses' heads. Driver should have a whip.

There is some sort of fanfare or roll of drums.

Chariots parade in and make one circle slowly. Chariots line up. Marker is placed. Ringmaster announces number of laps and the race is on.

Winner is about to receive prize from beautiful lady when his team bumps him out of the way, paw the ground and whinny in front of lady, and then prance off.

112. Say Ouch

Props:

- Some stage money
- A slapstick with pistol cap attached
- Paper bag and talcum powder

Action:

Two clowns argue as to which one is the tougher individual.

They show off their muscles.

One clown says, "I'll bet you can't make me say ouch." They bet \$5, \$10, \$100 – a million dollars. Each time the money is placed on the floor. One clown takes slapstick and hits the other across the

seat as the final bet is made. Pistol cap goes off. The clown who was hit pays no attention, except to flex his muscles again.

This clown is told to close his eyes. The other takes the slapstick and goes through a few preliminary swings at the other's stomach.

The blow hits where an inflated paper bag containing talcum powder has been placed. The clown who was hit merely smiles. The other says, "Okay, I give up. You win."

The winner reaches down to pick up the money but before he gets it he gets the slapstick in the rear. Jumping in the air he yells, "Ouch."

The other picks up the money and walks off.

113. Sleeping Hobo

Props:

- Large firecracker
- Flash powder
- Derby or silk hat, with false crown lined with asbestos

Action:

Following a skit when the clowns are on the floor, the hobo remains in some inconspicuous spot. He goes to sleep wearing the special hat and sleeps through the next number. Other clowns discover the sleeping hobo and decide to have some fun.

They tiptoe around him; mimic his loud snores, tickle him, make various animal noises (barking, mooing, grunting), but the hobo sleeps blissfully on.

A large firecracker is produced. All become very quiet.

One clown lifts false lid of hat and looks in. He can't see very well, so he beckons to another clown, who brings lighted taper or match on end of stick. Match inside hat sets off flash powder. Clowns retreat hurriedly. Hobo sleeps. Clowns return. Firecracker is slipped gently into crown of hat. Signal for match. Firecracker

lighted. Explosion. Clowns fall all over themselves. Hobo sleeps on.

Another clown, munching a hot dog or a hamburger, has strolled in to see what is going on. He passes by hobo so that hobo can get a whiff or take a bite, or both.

Hobo revives and, sniffing, follows the clown with the hamburger to the exit. Other clowns just scratch their heads.

114. Surgical Error

Props:

- Stretcher, and a table covered with white cloth
- Spotlight
- White sheet
- Rubber gloves for doctor
- Number of tins and bottles, marked as indicated below
- Sponge
- Hammer
- Saw
- Knives
- Valise for doctor's kit bag
- Flashlight
- Matches
- Camera and flash
- Cauliflower
- Balloon
- Water wings
- Large dice
- Tape measure
- Clown hammer
- Sign: OPENED BY MISTAKE

Characters:

- Clown doctor
- Two other clowns as doctor's assistants
- One sick clown with fake stomach (half a small barrel)

Action:

Operating table is placed in center of room under spotlight. Sick clown is brought in on stretcher by the assistants and laid on the table. White sheet, with a slit in the center for expediting the operation which is to follow, is thrown over him.

Lights go out, except spotlight. Roll of drums. Doctor enters. All bow.

Doc looks situation over as clowns look over his shoulders. Doc shakes head dubiously.

Doc takes a sponge out of bag and calls for ether.

Clowns hand him a tin marked "Either." This has no effect on patient who groans away.

Doc calls for chloroform. Clown finds cauliflower in bag. Patient sits up and sucks sponge. A bottle marked "Garlic" puts the subject to sleep. Patient comes to and is hit on head with clown hammer.

Doc sharpens knives. Assistants shudder.

Patient is so taught that knife won't enter, nor a saw. Stomach has zipper opening which one of the clowns now pulls.

Bright red balloon appears, grows and bursts (tube to patient's mouth).

Doc rubs hands as he looks in, exclaiming, "Cancer." He takes out one tin can.

Clown looks in and says "Tumor," and takes out two cans. He proceeds to remove the following items from the Patient:

- Water wings daubed with paint – "Spots on lungs"
- Large dice – "Gallstones"
- Tape measure – "Tapeworm."

Doc takes flashlight to inspect job. Flashlight doesn't work. Doc lights a match, which is inserted in false stomach, and at same time camera release is worked to explode flash bulb.

Throws in flashlight, sponge, a couple of tins and/or other miscellaneous items. Pulls zipper closed & hangs sign – OPENED BY MISTAKE

(Lights out)

115. Swat Fest

Props:

- Two barrels
- Two wands
- Set of boxing gloves

Action:

The barrels are placed on end about one foot apart. Clowns, wearing boxing gloves, take their positions, one on each barrel.

The clown wins who knocks his opponent off the barrel.

After the first bout, “best two out of three” are announced.

Clowns take positions again.

Accomplices who have remained hidden in the barrels now extend wands through bung holes and push and parry in an attempt to help clowns on top. Of course, this makes the top position more precarious. For a deciding third round, pillows may be substituted for boxing gloves.

Note: The pillow fight may be used by two clowns, straddling a high bar on other horizontal pole.

116. Swat the Rattle

A well-known gym game that becomes hilarious when played by clowns.

Props:

- A blindfold

- A ten-foot length of sash cord, and a two-foot length of sash cord
- A swatter
- A bell or rattle

Action:

Clowns form a circle. Two clowns go into the center. One is blindfolded, and the other is given the bell or a rattle. The blindfolded clown is given the swatter. The blindfolded clown chants: "Tinkle, tinkle, little bell, I can't hear you very well."

Thereupon the other clown rings the bells and guided by the noise the blindfolded clown attempts to swat the other. Naturally, the clown with the bell assumes ridiculous poses and positions in order to avoid being hit.

Two more clowns take the center, and this time the game is made more interesting by showing them the two-foot length of rope and explaining that each will hold one end of the rope with the free hand. Change players again with same explanation, but when one clown is blindfolded substitute the ten-foot length of rope so that the bell may be rung under the blindfolded clown's nose but the other can retreat quietly to a safe distance. Much wild swinging. Finally, the blindfolded clown gets wise and he hauls in on the rope until he can give the other a good biff. Clown policeman chases all off.

117. A Timely Affair

Props:

- Some stage money
- A number of alarm clocks, preferably small size

Action:

Before the show commences, the alarm clocks are planted on obliging customers, in purses, handbags, parcels, and pockets.

These people are given some stage money and are told they will be arrested sometime during the show for what they have just been

given and the money is to pay the fine. They should not know what the article is.

All the alarm clocks are set to go off at intermission. Two or three skits before intermission the clown cop comes running in and excitedly whispers to the ringmaster.

The ringmaster informs the audience that Blank's Jewelry shop has been robbed and it is suspected that the thief or thieves are hiding here.

Cop looks searchingly through audience as show goes on and then leaves.

After the next skit he returns and again whispers to ringmaster, who announces that they now know that some valuable timepieces have been stolen. If there is the opportunity, clown cop comes back and the people are told that it is alarm clocks which are missing.

During intermission the alarms begin to go off and the cop has a busy time making arrests and collecting fines.

If the co-operation of a friendly, real cop can be obtained he could make believe that he is arresting the president for possessing bogus money. One of the clowns could have a clock in the stomach of his costume.

On complaining to the ringmaster about butterflies in his stomach, the ringmaster could say that that noise was usually in the clown's head.

118. Track Meet

Props:

- Several inflated balloons including the type obtainable from the Weather Bureau which are most difficult to break
- Two chairs
- Two relay batons
- Starting pistol
- Signs: START, FINISH, TURN

Action:

Clowns come running on and go through the business of warming up.

Official starter (clown) blows whistle and clowns form two teams facing chairs at opposite end of hall. Sign TURN is placed there.

START and FINISH signs are placed on line in front of teams.

Balloons are placed under chairs. Starter raises gun. A clown shouts, "What do we do?"

Starter puts a balloon on each chair and demonstrates by pantomime that they are to run to the chair, sit down hard on the balloon, and when it breaks they are to run back, giving the baton to the next runner.

The race is on. One runner falls flat, and the other gets a head start. Much consternation, but the one with the head start finds his balloon doesn't break easily while the other's does.

The starter sees that a balloon is always on hand for the next runner and if one fails to break after a few attempts he should have a pin handy. Much of the fun is in the antics of the clowns in trying to burst the hard-to-burst balloons.

Winning team can be given a goofy trophy or they can all gang up on the starter, pushing the balloons inside the seat of his pants, and, holding him by the wrists and ankles, bounce him off the floor.

119. Two Rabbits

Props:

- A cart
- A crate with open sides covered with wire netting
- Any quantity of rabbits

Action:

The pattern of action is the same as for "Ice for Mrs. Smaltz" (Skit #83).

A clown circles the floor, pulling a cart upon which is a crate containing two rabbits. The clown inquires en route, “Did anybody here leave these two rabbits in Mr. Cottontail’s office?”

After the next skit the same clown returns and repeats the same skit. He has the same inquiry, making sure to say “two rabbits.” However, there are four rabbits in the crate, but since the clown never looks at the crate he is none the wiser.

Next time, clown goes a little slower with his heavier wagon, and so on, with more rabbits each trip.

120. Under the Spreading Chestnut Tree

Props:

- A park bench
- Street light or spotlight

Characters:

- Two comedians
- One clown, who is covered with branches to resemble a tree

Action:

Lights are out while bench is placed and clown takes a position behind it.

Two comedians enter after spotlight comes on and sit on the bench under the tree.

The two comedians exchange jokes in dead-pan fashion.

The tree is convulsed, each time, with silent laughter. Its limbs shake and it bends nearly double.

After a few stories the comedians begin to notice the tree.

Finally, one of the comedians says, “I wonder what kind of a tree this is.”

To which the tree replies, in a deep bass voice, “Why, don’t you know? I’m a CHESTNUT tree - an OLD CHESTNUT tree.”

121. Under the Underwear

Instead of wearing clown suits, two clowns are attired in long, loose-fitting underwear, the more colorful the better.

The clowns are provided with a good supply of inflated balloons. These should be all shapes and sizes. It is announced that this is a contest to see which clown can stuff inside his suit of underwear the greatest number of balloons in the time of three minutes. A clown, or the ringmaster, may give the starting and stopping signals, and other clowns may keep score on a blackboard with the contestants listed according to the color of their suits. Afterward, clowns should walk off as though floating on air.

122. Weight Lifting

Props:

- A dummy barbell

Action:

The fake barbell is brought out with other weight-lifting equipment and stays on the floor for a regular demonstration by competent lifters. After their skit, and before the equipment is carried off, two clowns enter. These should be the largest and smallest clowns in the group. The large clown flexes his muscles, to the admiration of the small clown. Large clown makes signs indicating the amateurishness of the former performers.

The large clown, who is wearing a little hat, takes deep breath and manages to lift the large dummy weight to his knees. Small clown turns his back to laugh. Large clown wipes his brow. Takes off his hat and places it on one end of the weight.

When he lifts again, only the end without the hat comes up. Hat is put on other end. Same result.

Clown puts hat back on his head and prepares for one last desperate effort. He gives a terrific tug in bent-knee position.

Nothing happens except clown's fingers are so firmly curled around the bar he can't release them.

Small clown pries off fingers one at a time, and on being released the big clown staggers around the floor in ape fashion.

Small clown picks up bar in one hand and walks off.

123. What a Nerve! (At the Dentist's)

Props:

- Dentist's chair
- Assortment of tools and drills (brace and bit)
- A large hollow tooth made of papier-mâché, with hinged top
- A tame white mouse
- Sheets and bandages

Characters:

- Clown dentist wearing sheet or white uniform
- Female clown assistant (not essential)
- Clown patient, jaw swathed in rolls of bandage

Action:

Dentist and assistant busy themselves about the office putting tools in order, looking at old X-ray plates, etc.

Groans are heard. (Can be dubbed in over P.A.)

Clown with toothache enters slowly and painfully; pantomimes before dentist about tooth. Business of taking off unending bandages.

Patient is put in chair and given anesthetic; then much drilling and much groaning.

Dentist tries pliers and monkey wrenches for size.

Under cover of sheet dentists extracts tooth, which was hidden under patient's shirt.

Patient is immediately better. He congratulates dentist. Patient asks if he can see the nerve of the tooth.

Dentist asks, "You want to see the nerve?"

Clown nods.

Dentist opens hinged top of tooth, and the tame white mouse crawls out.

Patient takes nerve (mouse) and exits, but in so doing he walks once around the room and very close to the audience so that he can show them the nerve.

124. Woof! Woof!

Props:

- A live dog that will bark on command
- Stage money

Action:

Two clowns enter. Owner has dog on leash.

Owner boasts about his unusually intelligent dog.

Other clown is dubious but willing to be shown. Dog does a couple of simple tricks. Owner claims that dog can talk. Other refuses to believe.

Owner backs down a bit and admits that, at least, the dog can speak his own name. Clowns bet millions of dollars.

Second clown asks, "And what is the dog's name?" The owner says, "Woof." The dog says, "Woof." And owner and dog walk off with the money.

Note: There are toy dogs that bark, and it may be necessary for the owner to secrete one of these under his suit so that a squeeze at the right moment will produce the "woof" in case the dog fails.

125. Yes, No Banana

Props:

- Two chairs

- A board about five feet long and two feet wide
- Three felt hats of the same color
- A banana

Action:

A board is laid across the backs of two chairs. On the board are the three felt hats.

A clown takes his place behind the board and, producing a banana, he puts it under one of the hats. He then shifts the hats about and attempts to guess which hat the banana is under. If he guesses right he shows much glee; if wrong, he is greatly distressed.

Another clown comes in and watches proceedings.

First clown shifts hats again. He decides on one hat.

Second clown points to another. They are both wrong.

Bets are now made that the visiting clown cannot select the hat hiding the banana.

First clown places banana under a hat. Hats are moved about so that all the audience can follow the hat with the banana under it.

Second clown is asked to make his choice. He selects the hat which everyone knows covers the fruit.

First clown hesitates. He asks second clown if he is sure he doesn't want to make another choice.

Second clown remains firm.

First clown picks up the hat, pressing down so that the banana is picked up, too.

First clown also picks up the money, places the hat and banana on his head, and walks off.

Second clown looks under the remaining two hats.

Realizing he has been "had," he lets out a shout and goes chasing after first clown.

126. Your Picture in Ten Seconds

Props:

- Clown camera (may be real press camera)
- Red and black grease paints
- Two lollipops
- Two cheap mirrors inside separate envelopes
- Small stool

Characters:

- Photographer
- Assistant
- A boy accomplice

Action:

Photographer and assistant enter with equipment. Accomplice has been seated in audience.

Photographer announces, "Your photo in only ten seconds. Regular charge \$1. Introductory offer, no charge, absolutely nothing. Who would like their picture taken? Boys are our specialty. Who'll be the first?"

Accomplice comes forward.

Photographer and assistant do a straightforward job of taking the picture. The lad is posed on the stool, first facing the camera, then profile. A lollipop is placed in his mouth, his hair is smoothed, eyebrows too. When the picture has been taken, the boy is presented with an envelope containing a mirror.

The photographer now goes after a victim, and a second offer of a free picture is given. With the lollipop for bait a victim can be expected. The photographer and assistant repeat the routine, but this skit takes longer and more attention is given the subject. Both photographer and assistant secretly apply grease paint to thumb and index fingers of one hand and do a job on the boy as they turn his face one way and then another.

Photographer and assistant find business is very bad after this. They pack up and leave in disgust.

Clown Skits with Constructed Equipment

The main thing to remember about equipment for clown skits is that it must be highly visible to the audience. A flit gun, razor, scissors, keys, and other accessories that clowns may carry must be larger than life. A bottle must have a big label. A hot dog or a hamburger must be large enough to be recognized instantly. Lettering on signs or labels must be legible to the audience. In clowning, nothing is left to the imagination. The humor is obvious humor, and equipment plays a big part in explaining the skit to the audience. Whether equipment is made in the agency workshop, borrowed, or bought, make sure that the audience can see it and identify it instantly.

127. Art

Props:

- Two large picture frames, containing nothing but paper, are set on easels
- Siren
- A clown Black Maria or police wagon
- Half-dozen chairs

- Butterfly net, flit gun
- Sign: THE NUT HOUSE – A SCREWY HOME FOR LOOSE NUTS

Action:

Pictures are placed in a row. Chairs are set as for art gallery display, facing pictures.

Clown 1 sits on a chair admiring pictures. He goes into raptures with appropriate contortions.

Other clowns drift in and sit beside Clown 1.

They gaze in proper bewilderment at the clown and the alleged pictures.

Another clown taps Clown 1 on the shoulder and, pointing at white sheet, asks, “What’s that picture?”

The art student replies, “That’s the Israelites crossing the Red Sea.” All look again.

Question: But where are the Israelites?

Answer: They’ve crossed over.

Question: Then where are the Egyptians?

Answer: They haven’t arrived yet.

Question: But where is the Red Sea?

Answer: Silly! The sea is rolled back.

Clown points to second picture and asks, “What’s that?”

Answer: That’s a polar bear sitting in a snow bank eating marshmallows.

All clowns, except Clown 1, steal away on tiptoe. A siren sounds off stage, and clowns rush in with clown police wagon, which is marked with the sign: THE NUT HOUSE

One clown carries a butterfly net, another a flit gun or insect spray.

The art student is picked up and deposited in the wagon, and all exit.

128. Astronomical Adventures

Props:

- A six-foot telescope made of galvanized tin, on a six-foot pedestal
- Other props as noted below

Characters:

- The Professor: top hat, morning suit, mustache, large horn-rimmed glasses
- The Volunteer: a clown

Action:

Professor's Introduction:

"Ladies and gentlemen, it gives me great pleasure to introduce to you this evening this mammoth telescopic telescope. I shall say a word in describing this invention to you, after which I will endeavor to give a practical demonstration which will prove that this instrument is second to none in size, beauty, and power.

"Through this instrument I have been able to prove that the planets are planted, that the sun is hotter by day than by night and that the North Star may be found in the north and the Southern Cross in the south. It has detected the polar star, the polar bear, the tadpole and the polecat, the clothesline pole, a few voting polls and numerous telephone poles in (nearby town or part of city).

"In this instrument, ladies and gentlemen, I employ the use of four lenses: one concave, one convex, one circular, and one degenerated. With the aid of this combination of lenses it is possible to see a few feet or beyond a million light years.

"If Newton, Kepler, Galileo, Copernicus, or any of the other famous probers into the unknown regions above us, were here tonight, they would undoubtedly give to me the credit of having discovered the most remarkable invention of the age.

"Therefore, ladies and gentlemen, if there is anyone in this audience tonight who is sufficiently interested and informed in the study of astronomy will he or she please step forward at this time

and I shall endeavor to prove to all and sundry the remarkable merits of this delicate telescope.”

The Volunteer steps forward and is welcomed by the Professor who is somewhat skeptical as to the Volunteer’s qualifications.

The Volunteer gives the telescope the once-over, admiring the pictures of the constellations painted on it. The Volunteer seats himself on a chair at the eyepiece of the instrument.

A ladder is brought out and placed at the opposite end. The Professor, with club bag in hand, climbs the ladder. He is at the open end of telescope and is considerably higher than the Volunteer.

The Professor proceeds to display various constellations. In the club bag he has a dipper, a frying pan, a kewpie doll, a teddy bear, and a bottle of milk.

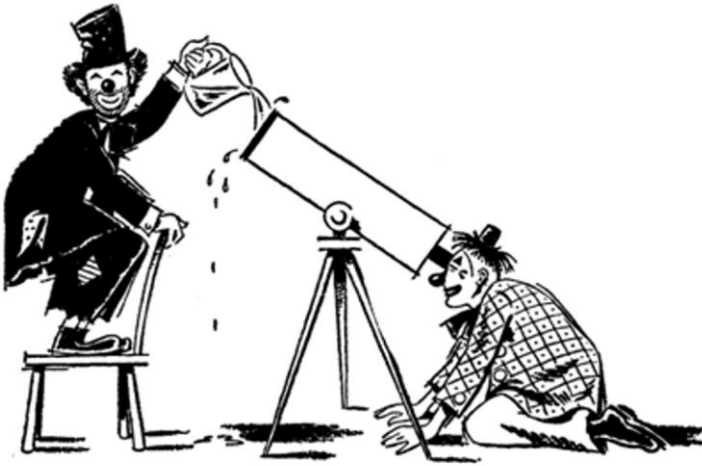
After each showing the Volunteer expresses his appreciation by repeating, “Wonderful! Magnificent! Fantastic!” He continually asks to see Venus, but the Professor puts him off. Finally the Kewpie Doll is shown to the exuberant delight of Volunteer. (Wolf whistle)

The Volunteer interrupts, “Professor, Professor, I see the moon.”

The Professor explains that he can’t see the moon because it’s behind a cloud. The Volunteer persists, so the Professor gets down from the ladder to take a look and exclaims, “You dope, that isn’t the moon, that’s the hole in Mr. (XXXX)’s haircut.”

The Volunteer gets the idea he can fool the professor and asks to see the Milky Way. The Professor puts him off, showing other constellations including the horizon. (For this he pretends to take a hair from his head which he stretches across the mouth of the telescope.)

The Volunteer suggests that the horizon must be in Africa. The Professor asks why, and the Volunteer answers, “Because I see two elephants walking across it.”



For the finale the Professor grants the Volunteer's wish to see the Milky Way. Standing in front of the telescope and holding the bottle so that it can be seen by the audience but not by the Volunteer, he removes the stopper. As he does so he says, "Are you sure you want to see the Milky Way?"

"Oh, yes, I do!" replies the Volunteer. This is repeated.

"Okay" says the Professor. "Here's the Milky Way," and he pours the contents of the milk bottle down the telescope funnel.

The Volunteer holds his position getting the contents in the face.

The Professor makes a quick exit, and the Volunteer chases him off, spouting milk as he goes.

129. Barbershop

Props:

- Large wooden razor, razor strop, large sheet
- Tin of pressurized whipping cream, labeled SHAVING CREAM
- Glass of water
- Various ads for hair tonic

Clown Skits & More...

- Stage ears and nose
- Electric fan (not necessary)
- Huge pair of scissors (lawn shears)
- Barber's chair or substitute

Characters:

- Clown barber
- Clown customer
- Third clown

Action:

The barber shop having been established, the barber enters calling out, "Shave and a haircut. Best and cheapest in town. Who wants a shave? Doesn't anyone need a shave?"

Clown wearing false nose and ears comes in, stroking his chin. Barber captures him and puts him in chair. Sheet is tied so tightly around the victim's neck that he chokes. Barber revives him with glass of water in face. While victim splutters, the barber drinks what is left in glass.

Barber goes about the business of applying shaving cream (whipped cream) which should be done generously. Barber strops razor, and yanks a hair out of victim's head to test razor. Not satisfactory. More stropping, more testing. The victim becomes more and more irritated.

Shaving commences. Barber is not too careful about where he whips the lather off the razor. Barber accidentally cuts off one fake ear and throws it on the floor. Victim hollers. Barber shoots his mouth full of cream. This is repeated for other ear and nose. During any part of the scene above a third clown may enter carrying an electric fan with cord attached to electric outlet. As he gawks at victim the fan is turned on causing havoc with cream.

Victim discovers he likes taste of cream and starts scooping it off his face and eating it. Barber does likewise.

When this monkey business is over, the victim is asked if he would like a haircut. He nods his head but on seeing the huge pair of scissors held by the barber he flees, with the barber in pursuit.

130. Billiard Game

Props:

- A small billiard table
- Balls of rubber, painted, one of them white
- Cues & cue chalk
- A cord, strung between two upright poles, and ten doughnuts placed in center of cord as counters

Scene:

Table and counters are placed in central location. A spotlight could substitute for usual billiard table lighting.

Action:

Two players enter carrying (and chalking) cues. They play a snooker type of game.

Each time a ball is pocketed it is re-spotted, and the player makes quite a show of moving a counter.

Two or more other clowns become spectators, stationing themselves conveniently at the ends of the counting device.

As doughnuts are moved from center to ends, the spectators (clowns) become tempted and eat the doughnuts nearest them.

The players fail to notice the disappearing counters until none is left.

Players chase clown spectators around the pool table with much brandishing of cues and some paddling.

The bad clowns scoop up the rubber billiard balls and pelt the players off the floor. (Clowns could have a few extra balls in their pockets.)

131. Bull Thrower

Props:

- A bull (two clowns under a blanket, brown overalls, face of bull made of Paper Mâché)
- Red ribbon, red cloth or blanket
- Bell
- Sword
- Auto bulb horn

Action:

Clown toreador enters after introduction and flourish of trumpets. He bows, tests sword, waves to the pretty girls. The roar of a bull is heard off stage.

Bull thunders in, red ribbons around his neck and bell under chin.

Bull comes to a stop, telescoping. Bull bows, scratches leg, and tries to find seat in bleachers among ladies.

Bull and toreador now face each other and glare. Toreador waves blanket. They circle one another, first one way, and then the other.

Bull gets dizzy and sits down. Toreador sits down and waits.

Waltz music is heard. Bull gets up and dances about; wants to dance with toreador.

Toreador sticks bull with sword. Old auto horn sounds inside bull (mortally wounded, almost).

Bull and toreador begin circling again and Toreador gets his head enveloped in the blanket.

Bull charges toreador, then Toreador chases bull off stage with sword used as slapstick.

Toreador returns for a bow. He bows often.

Bull returns on the run to catch toreador in one of his bows.

132. A Case of Misunderstanding

Props:

- Sign: GENERAL NUISANCE
- Desk with three electric buttons or buzzers on surface
- Cowbell
- Whistle
- Auto horn
- Aspirin bottle
- Gun and blank cartridge

Characters:

- Clown dressed as general
- Clown dressed as private

Action:

General is seated at desk, sign on top of which indicates GENERAL NUISANCE. There is much twirling of mustache, reading of orders, and the like.

General presses button one. Cowbell sounds off stage (or accomplice hidden under table rings bell). No one responds. General shows impatience.

He presses button two. Whistle sounds. No one responds. General thumps chest with fists.

Pushes button three. Auto horn sounds. No one responds. General stands and thumps table. He presses three buttons simultaneously. Sounds from all contraptions are heard and private rushes in, salutes general.

General: "Private (Xxxx), I want you to take my horse and have him shod. That is all." Private salutes & clicks heels multiple times, then withdraws. He returns immediately with a package containing a big bottle labeled ASPIRIN, which he places on the table. Private withdraws. General opens parcel and showing bottle reads note: "This will cure your cold."

General stands up, reads label. Looks mystified, then suddenly clasps hands to head in agonized anticipation.

Shot is heard off stage.

General collapses, sitting on buttons. Bell, whistle and horn all sound.

(Lights out)

133. Cave Man Stuff

Props:

- Leopard skin or imitation leotards, or prehistoric costumes of burlap for three persons, two male, one female
- Two prehistoric clubs made from burlap and stuffed with cloth and paper
- Imitation campfire with red light underneath

Action:

Lights are dimmed. Campfire is placed.

Clown One, carrying club, and followed by his woman, enters and sits by fire.

(Tom Tom or other primitive music may be provided.) Clown does a number of stunts to impress his woman: cartwheels, balances, flips, etc. He does a lot of posing, flexing muscles, clicking his heels.

He thumps his chest with one hand, emitting a vigorous and lusty yell. He thumps himself with the other fist and just about collapses with a hollow cough.

Music changes to seductive South Seas melody. The woman (male clown) rises and performs a hip-wiggling dance. (She wears a wig which is held in place by a strap that goes around the head and under the chin.)

While she is dancing, a third cave man clown sneaks in and circles round with his club in a threatening position.

A fight follows, and the amount of punishment absorbed by the two male combatants is terrific. Female cowers in shadows. One male is knocked out.

The victor taps the woman on the head, and she keels over. She is seized by the hair (strap) and dragged off.

134. Census 2020

Props:

- Crate containing three chickens
- Dish towel
- Plate
- Large cardboard box on special wooden frame and on casters, which should be about two-thirds the size of a single horse trailer
- Door frame and a door that will open and close

Action:

The chickens in the crate and the box imitating a horse trailer (straw sticking out) are placed in center of floor. The door prop is placed near the exit.

It is announced that this is the year 2020 and after many years the New Age political party has finally come into power. They have decided to take a census of the people and rather than give them bacon and eggs for every breakfast they will give a chicken where the wife is boss in the home and a horse where the husband is boss. Let us now observe the census taker at work.

Clown census taker enters. He wears glasses, has a portfolio, note pad and pencil. He circles back to door on which he knocks. Male clown answers with plate and dish towel in hand.

Census taker just looks. No words are spoken. Census taker goes to crate, gets chicken, and hands it to clown in door.

Door closes, census taker walks in circle and comes back to door. Knock. A clown wearing a wig and dress answers.

Census taker: "May I inquire as to who is the head of this house?"

Lady Clown answers, "I am the ruler of this house." She gets a chicken.

Third door. Knock is answered by big male clown. Same question is put.

Clown: "I'm the boss in this house."

Census taker: "In that case you are entitled to a horse. Do you want a white one or a black one?"

Clown: "Just a minute please."

Clown disappears inside house and returns. "We'll have a white one."

Census taker gives him a chicken.

(Lights out)

135. Chariot Race

Props:

- Three ash cans (one of which has no bottom) on casters.
- Rope traces and reins
- Markers for course
- Carrots or apples or shock of oats

Action:

Each chariot has a driver who stands inside ash can and there is a horse for each chariot. Chariots line up.

Starter raises three fingers to indicate three laps; the start. They're off.

The specially prepared chariot lags behind on the first lap, at the end of which one or two clowns distract the leading entries by using apples or carrots for bait.

Lead chariots stop, and third gets a good lead. Two finally off in pursuit.

At close of second lap the leading chariot is diverted and comes to a full stop, the others continuing on. The stopped horse won't go, so the driver drops the reins, picks up ash can by handles and raising the chariot so he can run, takes off in hot pursuit. The

horseless chariot hits the finish line as closely as possible to be a winner, trips and rolls sideways along the floor inside the rolling chariot. He is pushed unceremoniously off the track by stagehands.

136. Cooking Lesson

Scene/Props:

Represents a kitchen

- Table with box under it containing equipment required for cooking lesson
- A stove with back removed, standing against a false wall
- A radio
- Ironing board, an iron, and some things to be ironed
- A professionally prepared cake

Action:

Radio is playing music. (Can be over P.A. system) Clown is ironing.

Music is interrupted and voice says, "I suppose many a man is home tonight doing the chores that belong to his wife while she is out having a good time at the (Xxxx) Bridge Club.* (Clown nods head.) Well, how many of you have secretly desired to bake a cake that would put any of hers to shame? I'll bet you have, and I'm going to tell you how to do it. It's, oh, so easy, and you can't miss. Are you ready?"

Clown stops ironing and follows directions. (If small cloth is left under iron on fireproof cover and iron is actually attached, this will add to scene.) Take a clean white bowl. (A battered old ten-quart pail.)

Put in 2 cups of flour. (Measure with shaving mug) Some salt, enough to catch a partridge. A cup of sugar. (Lump sugar) A pint of liquid, and stir slowly. (Clown turns himself.)

Now beat 2 eggs together. (Clown is confused, but finally puts an egg in each hand and smacks them together.)

A little peppermint. (Take Life-Saver out of mouth.) Some raisins and nuts. (Nuts go in unshelled.) And a little peel adds real flavor. (Banana peel)

Now pour in a pan and place in oven for 2 minutes. This is done and music comes back on.

Clown goes back to ironing. His back is to stove.

The accomplice behind the false wall removes the cooking mess and lights some oily rags or anything that will cause the oven to smoke. Some small firecrackers are let off in the oven.

From the rear, unseen by audience, a beautiful cake with lighted candles is placed in the oven. Music is interrupted. Voice says that the cake should now be ready.

Clown victoriously removes cake and marches off, holding cake overhead.

* Local club name should be used here.

137. Dead Eye Dick

Props:

- Rifle or pistol
- Crackers
- Cigarettes
- Balloons
- Candles
- Old crockery
- Hammer
- Specially prepared box

Action:

The ringmaster announces that the show has been most fortunate in procuring the services of one of the really big shots of our time: Dead Eye Dick – dead in one eye and can't see out of the other.

Lots of fanfare as Dead Eye Dick enters dressed in cowboy costume. There are blank cartridges in rifle, pistol or both. Dead

Eye shoots from all angles. He shoots between his legs, back to target using a mirror; he even stands on his head while shooting.

- Clown holds soda cracker between his fingers. Dead Eye fires, and cracker crumbles. Clown pinches cracker between fingers.
- Clown smokes cigarette. As he puffs smoke, Dead Eye fires, and clown turns cigarette back inside his mouth. Dead Eye fires again, and cigarette reappears.
- Stunts with special box:

Box holds small accomplice who sits behind a black screen unseen by audience. Balloons and old cups hang by string from top of box and in front of screen. There is a shelf holding candles.

Dead Eye shoots the balloons as different colors are called. He shoots red when green is called. Ringmaster explains he is color blind.

Dead Eye shoots out the candle flames with the help of the accomplice who lines up a straw or tube with the flame.

Dead Eye now shoots the cups. Accomplice has a hammer with which he strikes the cups. He misses the last one, rolling out on the floor with hammer in hand.

(Lights out.)

Note: Dead Eye's slow bullet may also be featured. (Slight delay from time of firing to the breaking of the target)

138. Egg-Zactly

Props:

- A step ladder
- A long telescope made of shaped tin and mounted on a tripod
- A basket of eggs – two real ones, the others plastic or blown. There must be at least one blown egg included.

Action:

Telescope is set up in middle of floor with step ladder leading to larger end.

The clown promoter announces, "See all the stars you want for egg-zactly one dime."

First customer enters and pays his dime and sits down with eye to small end of telescope.

He is asked what star he wants to see.

Regardless of what star is named, the customer is told that he will get egg-zactly what he asked for.

The basket of eggs sits on the shelf of the ladder and at the right moment the promoter reaches into the basket and selects a genuine egg.

The egg is allowed to run down the shoot inside the telescope and as the customer sees it coming he shifts his forehead to the "eye" of the 'scope and receives the full treatment.

The customer is succeeded by another one, and the stunt repeated.

First customer returns but is not recognized by the promoter. Same deal is made, and customer sits down.

This time the promoter substitutes a blown egg for the real thing.

This one the knowing customer catches tenderly and neatly as it drops through the hole. Customer lets out a menacing "Ha-ha" as he advances toward the promoter who hastily retreats from the ladder.

Promoter gets himself cornered where he takes shelter in the audience. The irate customer draws back his arm and throws the blown egg into the crowd.

139. Elephant Skit

Props:

- Elephant frame of wood and wire to be worn on shoulders of two boys
- Bag of peanuts
- Sign: One side reads “300 LBS,” the other side “300 OZ.”
- Inner tube from auto tire

Characters:

- The elephant
- Trainer
- Clowns

Action:

Trainer enters, followed by trained elephant. Clowns then enter and link onto elephant’s tail and each other.

One of these clowns has the inner tube inflated under his costume and around his stomach. He wears the sign showing 300 LBS.

Clowns form a circle around the elephant and trainer, and the elephant goes through routine.

- Tells age by stamping foot.
- Tells age of young lady in audience but doesn’t stop stamping until prodded a few times by trainer.
- Wiggles ears. (Wire attachments.)
- Front end gets peanuts for good performance.
- Rear end shifts around until able to reach out a hand and take a peanut out of trainer’s pocket.
- Elephant sits on chair.
- Balances on one chair.
- Walks over clowns who show considerable fear.
- Elephant points out prettiest woman in audience.
- Asked to point out ugliest man, the elephant points at trainer.

Clowns now line up on floor in prone positions for elephant to demonstrate a hurdle race.

Elephant starts out on the double and grows more tired with each hurdle. The fat clown is last, and the elephant just gets over and sits down on clown. Much consternation. Fat clown is being squeezed to death.

Others gather round, trying to lift off elephant.

One clown unscrews valve in inner tube. Clown deflates.

Elephant rises and exits.

Clowns follow, and the sign on the former fat clown is flipped over to read 300 OZ.

140. Elopement

Props:

- A scene to represent a house with an upstairs window
- Gym mats, placed lengthwise below window
- A number of suitcases
- A bird cage
- A rolling pin
- A stepladder, reinforced so that it may be rocked backward and forward by a performer standing on the top platform. Vertical hand rails will help.

Characters:

- The girl
- The lover

The girl's father (all may be clowns)

Action:

Clown enters carrying ladder. He places this below the window, sideways to the wall so that the ladder may be rocked to and fro below the window.

Clown whistles. Girl appears above. Clown climbs ladder, and they embrace. She disappears momentarily. She returns and gives him suitcase and he takes it down to the ground.

Repeat with more suitcases bird cage, rolling pin, and other parcels. The last time up the clown is getting pretty teetery.

Instead of the girl appearing at the window, it is the father, who strikes the clown with a stuffed baton. Window is closed, blind pulled, and clown starts rocking the ladder.

Eventually, ladder and clown fall to the mat where he does a roll as the girl screams.

(Lights out.)

141. Epidemic

Props:

- Two or three flit guns
- Several boxes of facial tissue
- Hot water bottle
- Blanket
- Thermometer
- Large bottle marked ASPIRIN and filled with checkers painted white.
- Red Cross wagon (This can be built like an ice cream wagon. It should be on wheels or a coaster wagon. Red Cross signs should be on all sides, with the words: WE FIGHT COLDS.)
- A siren or gong
- Giant syringe

Action:

Ringmaster: “Ladies and gentlemen, you have all heard it said that something is not to be sneezed at, but believe me the next skit is well worth sneezing at. Therefore, I am going to ask you to perform with me a giant sneeze.

“When I give the sign this side will say, HISH; this side, HASH; this side, HOSH; this side, after the sneeze, GESUNDHEIT.”

Ringmaster has each side practice separately. Then all together, three times in succession. After the final sneeze a siren is heard off

stage, and there is much clamoring as clowns rush in with the Red Cross wagon.

Clowns with squirt guns spray the audience with water. Other clowns pass out facial tissues and occasionally blow the nose.

Clown with Aspirins drops bottle on the way in, and tablets roll on floor. He picks them up and tries to get members in the audience to swallow one.

Another clown has made a selection in the audience whom he attempts to bundle up with blanket and hot water bottle. The thermometer (giant size) is thrust in this person's mouth.

After a couple of minutes a shout is heard as another clown rushes in with the giant syringe.

All take fright and run off, followed by clown with syringe.

142. Freedom of Speech

Props:

- Police wagon or Black Maria - This should be a large framework structure with the front end resting on a wagon which is the engine hood and in which the driver sits. Wagon should have steering wheel and gong.
- A number of clown policeman's billy clubs
- One red rubber balloon
- A soap box

Action:

Clown parade carrying various signs.

Agitator mounts soap box and gives a political speech or recites the alphabet excitedly and with gestures. Clowns cheer and applaud.

Clown policeman discovers gathering and blows whistle. Gong and siren and other whistles are heard.

Police wagon rushes in. (It has no wheels except those on cart. The framework is carried by stagehands who have handle grips on inside frame, and they simply run and carry and push cart.)

The driver is a clown policeman, and he and other policeman from inside the police wagon pour out and use billy clubs on those in the gathering.

All are hustled into the wagon. Action should be fast and furious with much wild swinging. If one or two clowns in the gathering are dressed as women, so much the funnier.

Wagon takes off with all aboard except one cop who tries to get in the back door. As the wagon exits, one clown is left on his back on the floor as though he had fallen through the bottom of the cart. Policeman accidentally steps on this clown's stomach on the way.

A red balloon appears in the mouth of this remaining clown. It swells and swells until it bursts. Clown runs off.

143. George and the Dragon

Props/Scene:

A paper-covered framework is built to depict the front of an inn. Over the door is a sign: GEORGE AND THE DRAGON INN. There is a second-story window which is reached from a ladder on the rear side of the structure.

Lights go out one at a time to indicate the lateness of the hour. Snoring is heard. An illuminated moon rises.

A hobo clown enters. He is obviously hungry, rubbing his stomach, searching his kit for food. He spies the inn and pantomimes reading out the sign.

The clown knocks. No one answers. He raises a horrible din.

Finally, a cranky old lady wearing a bed cap sticks her head out of the window.

Lady: What do you want?

Clown: Please, Ma'am, I'm hungry. Could you spare a poor man a scrap of food?

Lady: I should say not.

She withdraws. Clown lies down to sleep but can't get comfortable. He again knocks, and again the lady answers.

Lady: What do you want now?

Clown: If you please, have you got a bed to spare?

Lady: Certainly not, good night!

She again withdraws. The clown thinks as he walks around in a circle, scratching his head. He stops and rereads the sign, pointing to the words 'George' then 'Dragon.' With a pleased expression and nodding his head, he knocks once more.

Lady: (reappearing) Well, what is it this time?

Clown: If you please, Ma'am, could I speak to George?

(Lights out)

144. Ghosts

Props:

- Two wooden tombstones, large enough to hide a person
- Skeleton figure from magic shop
- Black light and objects as mentioned later treated to react to the light
- Two white and two black cloths (large)
- Two candles
- Matches

Scene:

Stagehands place the tombstones in front of a black backdrop.

The black light is placed so as to shine on tombstones.

Action:

Lights are extinguished.

Two clowns enter, carrying lighted candles. They whisper nervously. One starts to whistle. The other asks, "Why are you whistlin'?"

The first replies, "I always whistle when I go by a graveyard. 'Specially one that's haunted."

Candles shake violently. One candle goes out and is illuminated by the other, and vice versa.

From behind one of the tombstones an owl's "Who-o-o-o" is heard.

"Wha-what was that?" stutters one.

"You mean, who-o-o was that," retorts the other.

"I'm too scared to go any farther," says one clown.

"Me, too." They sit down in front of tombstones, backs to stones.

Clowns talk about ghosts.

A clown in white sheet rises from behind one tombstone and comes up behind one clown and blows out his candle. Ghost returns. Same from behind other tombstone. Clowns flick on black light, and various objects are seen to pass or float in air from one tombstone to the other (accomplices wearing black cloths). The objects are various bones, skull, false teeth which click. A skeleton appears and performs a dance. This can be a cardboard figure or a dancer clothed in black with bones painted in luminous or ultraviolet paint.

One clown says, "I got a feelin' we're not alone." Other clown: "Me too."

Clowns stand up and light candles. In the meantime the ghosts covered by their black cloths have come up behind the clowns.

When candles are lit the black cloths are whisked off revealing white ghosts. Clowns scream and run off.

Lights are turned on, and two pairs of sneakers are on floor in front of tombstones. Clowns return in stocking feet to pick up shoes.

145. The Gorilla

The scene: Gorilla (man in rented costume) pacing up and down behind the bars of his cage. A clown enters, fixes his earnest gaze on the gorilla, and recites. Actually the clown only gesticulates, and

opens and closes his mouth as though saying the actual words, which are read off stage and come over a P.A. system:

“O mighty ape. Half beast, half man. Thy uncouth shape betrays a plan, the gulf of being at a bound to span. Thou art the link between ourselves and brutes; lifting the lower to a higher plane; thy human face all caversers refutes who sneer at Darwin as a dreamer vain.

“How earnest thou beneath this canvas tent? Within this cage? Behind these iron bars? Thou, whose young days in tropic lands were spent with strange companions under foreign stars. Art thou lonely?

“What is life to thee thus mewed in prison, innocent of crime? Become a spectacle for crowds to see, and reckless boys to jeer at all the time. Hast thou no feelings such as we possess? Art thou devoid of any sense of shame?

“Rise up, O brother, and thy wrongs redress; rise in thy might, and be no longer tame.”

The clown bows, his head, folds his hands, and stands in contemplation as the voice continues:

“I paused in my apostrophe; (here the gorilla acts according to the cues in the reading) the animal arose, he seized the bars that penned him in, my blood in terror froze. He shook the cage from side to side; the frightened people fled (clowns sitting at a distance); then, in a tone of savage wrath (gorilla parts bars and steps out), the horrid monster said:”

(The balance is actually spoken by the gorilla, in calm, matter-of-fact tone): “I’m hired by the wack to wear the dirty creature’s skin; I came from Tipperary, and my name is Mickey Flynn.”

(Lights out.)

146. The Greasy Spoon

Props:

- Sign: “THE GREASY SPOON.”
- Trick table (kitchen table with one loose board on a pivot)

- Chairs
- Towel
- Salt and pepper shakers
- Sugar bowl
- Knife, fork & spoon
- Glasses of water with rubber or plastic cap
- Fly swatter
- Trick egg
- Box of matches
- Egg cup
- Waiter's jacket with large pockets

Scene:

Table is set to represent a restaurant.

Sign is placed.

Chairs or stools are set around table.

Action:

Clown customer enters and sits at table.

Clown waiter, towel over arm, and wearing jacket, comes in and stands beside customer.

Waiter sets table; all the required utensils and dishes are in his jacket pockets, including glass of water and fly swatter. He makes intermittent attacks on flies.

Waiter: "What'll it be?"

Customer: "It'll have to be something light." Waiter hands him a box of matches.

Customer: "Bring me a cup of tea."

Waiter: "Black or green?"

Customer: "It makes no difference, I'm color blind." (The customer laughs uproariously at his own joke. He slaps the loose board vigorously, and the shakers fly through the air with the waiter making a good catch.)

When things settle down, the customer asks, "Have you any fresh farmer's eggs?"

The waiter replies, "No, but we have some fresh hen's eggs." This time the waiter laughs, thumps the table, and both scramble for the flying shakers.

Waiter: "So you want an egg." He produces an egg and egg cup from his pocket and places them in front of the customer.

The customer decapitates the egg with his knife and removes a toy-sized turtle.

Brandishing knife in one hand and turtle in the other, customer chases waiter off stage.

147. The Great Bank Robbery

Props:

- A large wooden box painted black, with dial in white to resemble a safe
- Two flashlights
- Firecracker
- Bag of miscellaneous tools

Action:

Stage hands place safe in middle of floor. Lights go out one at a time.

Two clowns bearing lighted flashlights enter stealthily on tiptoe. One carries bag of tools. Clowns shush each other. One clown stumbles, more shushing.

One drops bag of tools. They run part way to exit. Nothing happens, so they tiptoe back, tripping over tools.

They find the safe and go around it. They try various tools.

Hammer is used. Clown hits his thumb. "Ouch," he says, "I hit my thumb with the hammer."

"Shut up," says the other, "just put it in your mouth."

More tapping. Second clown says, "Pass the hammer." No answer. Repeat. Still no answer. "Why don't you speak?"

"I couldn't," replies the other, "because I did what you told me."

"Did what?"

"Put the hammer in my mouth."

"We'll have to use soup," says one.

"Vegetable or beef?" asks the other. The firecracker is taken from the kit bag and handled with care. It is inserted in a hole in the dial. Fuse is lighted, and clowns scamper to a discreet distance, keeping flashlights focused on safe. Explosion; smoke pours from safe (powder blown through a funnel by clown inside).

Door of safe falls open and small clown, attired in nightgown and carrying a lighted candle, totters out. "Can't a watchman get some sleep?" he asks. Other clowns stuff him back in box and push all off floor.

148. Hish-Hash-Hosh

Props:

- A knock-down dining room table
- A supported sign above the table: "BROKEN CUP CAFE"
- Large shaker marked "Pepper"
- Ketchup bottles and other items as desired
- Six loud handkerchiefs
- Chef's hat and apron
- Tin plate
- Insect spray gun with fake needle marked "COLD VACCINE"

Scene:

To represent a restaurant. Chef is behind counter. The tin plate rests in middle of counter, black thread leads from the edge of the plate through an eyelet in the sign above, so that plate can be raised or lowered by the chef.

Action:

All clowns, except one, enter and gather around the counter. One of the customers orders a hamburger.

Chef places hamburger on plate. Customer applies pepper. While he is looking for ketchup, a second clown sprinkles on more pepper. Customer wants mustard, relish, onion, and so on, which gives the other clowns the opportunity to add more pepper, when the customer is not looking.

Finally, all sense a sneeze coming on and handkerchiefs are displayed.

Clowns produce the giant sneeze three times, one third shouting "Hish," one third "Hash," and one third "Hosh."

With each sneeze the plate with hamburger goes up and down. On third sneeze a clown rushes in with flit gun. He sprays everyone, and they run out.

Clown with gun spies hamburger. He takes one bite and goes through suitable contortions. He sprays hamburger violently and, holding it at arm's length, exits with a final sneeze.

149. Hollywood

Props:

- Pitcher of water
- Banana
- Chalk
- Small pail
- Flatiron stand
- Table
- Bowl of goldfish containing a piece of carrot
- Vegetable grater
- Sheets of paper
- Movie camera (box with floodlight and fan to give a flickering effect)

Characters:

- Camera operator
- A reader or director
- Hero
- Heroine
- Maid
- Curtains 1 & 2
- Chair (more if desired)
- Hours 1 & 2
- Sun
- Darkness
- Stairs
- Shadow 1
- Shadow 2
- Clock

All characters are marked with large signs.

Scene:

When the play opens, Sun is lying on the stage floor.

Curtains stand front, center, back to back.

Stairs are at back of stage. Hero is seated at stand on which are the grater and pitcher of water.

Goldfish bowl is on the table; chairs at one side.

Darkness stands at other side under a black cloth.

Offstage Voice: “Hollywood! A motion picture in one act, without actors – just characters!”

Produced by (XXXX), directed by (XXXX), censored by (XXXX), costumes buy low and sell high. Action! Camera!

“We find our show has now begun,

The curtains part (1)*, and the clock strikes one (2).

The Sun rises (3), a little bit late,

And our Hero studies before the grate (4).

Over his notes he is studiously pouring (5)
And their contents greedily devouring (6).
He crosses the floor (7), three times, no more,
And a fish in the bowl, also, no more (8).
The Maid comes tearing down the Stairs (9)
And falls into—one of the Chairs (10).
Our Heroine sweeps (11) into the room,
And the Maid flies out (12) like on a broom.
Seeing a bit of the fish's tail (13),
The Heroine turns a little pale (14).
But now our Hero on bended knee (15)
Appeals to her (16) to married be.
The Hours pass (17) as he presses her hand (18),
But his fruitless appeal we can understand (19).
And so she remains to the end unbending (20),
Which leaves us with no happy ending.
So the Sun goes down, lower—lower (21),
And the Shadows come on, slower—slower (22).
The Clock strikes two (23), and Darkness falls (24),
And, if you please, no curtain calls (25).”

*Action Cues:

1. Curtains separate and walk off stage.
2. Clock strikes Hero on head.
3. The Sun stands up, rising slowly.
4. Hero stares at food grater.
5. Hero pours water over notes (sheets of paper).
6. Hero tears notes and chews them.
7. Hero makes three X marks on floor with piece of chalk.

8. Hero goes to fish bowl and lifts out piece of carrot which he slides into his mouth.
9. Maid runs in and tears up sign "Stairs."
10. Maid falls into lap of a Chair.
11. Heroine enters sweeping with a broom.
12. Maid exits making birdlike motions.
13. Hero exposes carrot sticking out of his mouth.
14. Heroine lifts and turns the pail.
15. Hero kneels before Heroine.
16. Hero peels a banana and eats fruit.
17. Hours walk across the stage from opposite directions.
18. Hero presses flatiron to Heroine's hand.
19. Hero places banana skin under the stand.
20. Hero tries to make Heroine bend but she stands stiffly.
21. Sun goes down, halfway, three-quarters way, all the way.
22. Shadows come on too fast. Then slow down.
23. Clock strikes Hero and Heroine, and they collapse.
24. Darkness does a prone fall.
25. Curtains walk to center and assume original positions.

150. Human Pretzel

Props:

- Barrel
- Two artificial legs, stuffed with flexible material (cloths) and matched to clown's costume

Action:

Action takes place during a gymnastic exhibition or wrestling bout.

Barrel with legs attached to top, and hidden by a drape surrounding it, is wheeled or pushed into position.

Clown enters while apparatus is being placed. He climbs into the barrel.

The stagehands accidentally cover the barrel and clown with a mat cover long enough for the clown to stuff the drape inside the barrel and to assume a position which will make it appear as though he

were sitting on the barrel with his legs (the false ones) dangling in front. Clown watches gymnasts.

Some invisible black thread attached to feet will enable him to cross and uncross his legs. Clown gets excited during exercises and unconsciously tries to help performers or contestants.

He grasps his feet and pulls and twists himself into odd shapes.

He gets his feet tied behind his neck and has difficulty escaping.

Other clowns push barrel off floor, the contortionist walking.

151. Indian Medicine

Props:

- Typical stand for midway or carnival medicine man
- Several bottles, same size and type
- Sign over stand: SWAMP ROOT: THE GREAT INDIAN CURE-ALL

Characters:

- Indian medicine man in costume
- Two clowns: one fat and one thin, both with umbrellas under their clown suits. (The open umbrella creates the fat man; closing it makes a thin man.)

Action:

The medicine man takes his place at his stand and goes into his spiel. Two clowns gather round to listen. Every few seconds the medicine man interrupts his long list of cures and says pointedly, "and it makes the thin fat and the fat lean."

Clowns purchase Swamp Root.

They follow one another around the floor, stopping every few steps to sip the cure. Gradually they begin to change in size.

When the umbrellas are half open and half shut both indicate satisfaction with their figures and either put bottles in their pockets or throw them away.

Their figures continue, however, toward the opposite extreme.

The fat man is now the thin man and the thin man the fat.

Neither is happy with the result.

They go back and listen to the medicine man's story and again purchase Swamp Root.

Their figures return to original size and they are quite happy; shaking hands, they go off stage. Policeman comes in and chases off medicine man.

152. Lelani

Props:

- Palm trees
- Leis
- Grass skirts
- Hawaiian music
- Anything to represent a beach: fish net, small pails and shovels
- Warm lighting
- Sign: NO DANCING ALLOWED
- Lawnmower with old-fashioned bulb horn attached
- Siren

Characters:

- Number of clowns
- Clown dressed as Hawaiian dancer
- Clown policeman

Action:

Hawaiian beach scene is set, and clowns and dancer are reclining on the sand. Clowns surround dancer so that he is not too noticeable.

Music is heard. Dancer rises and begins to undulate. Pace of dancer and interest of audience quicken. Clowns hand-clap in rhythm.

Siren is heard off stage. Policeman wheels in lawnmower, honking horn in pursuit of clowns who run off. (Genuine Hawaiian dance could follow.)

153. Liar's Seat

Props:

A specially constructed chair on an old-fashioned high-backed chair adapted to the purpose of the stunt. Under the canvas seat is a large, deep pan of water. The canvas cover is over a yard long.

Fastened to the front of the seat it is extended through the back of the chair and to the floor. As long as a person stands on this part of the canvas, another may sit in the chair without jackknifing into the pan of water.

A plastic ball on a rubber cord is stretched across the extended side supports of the chair so as to be level with the head of a seated person. The standing person pulls back the ball to hit the other on the head.

Action:

Two clowns enter; this conversation ensues:

Clown 1: I'm an inventor.

Clown 2: You're an inventor?

Clown 1: I'm an inventor.

Clown 2: What did you ever invent?

(Clown 1 Motions for chair to be brought in)

Clown 2: Ho, ho, you call that an invention.

Clown 1: Sure, that's a liar's seat.

Clown 2: What do you mean, a liar's seat?

Clown 1: You mean you don't know about the lie test? Sit down and you'll see how it works.

Clown 2: Okay (sitting down). But I don't tell lies.

(Clown 1 pulls elastic, hitting Clown 2 on head with ball – Bing!)

Clown 1: Tell me, do you know Cleopatra?

Clown 2: Yes, we're very good friends. (Bing)

Clown 1: How long is it since you saw the Sphinx?

Clown 2: Why, I was out with her last night. (Bing)

Clown 1: They tell me you're a married man.

Clown 2: That's right, and my wife and I have never had an argument. (Bing)

(Clown 2 jumps out of chair, rubbing his head.)

Clown 2: Say, how would you like to answer some questions for a while?

(Clown 2 stands on canvas at rear, Clown 1 sits down.)

Clown 2: When you were a little boy did you ever smoke?

Clown 1: No, I was a good boy.

(Since 2 does not know how to operate the machine, nothing happens. Clown 2 looks puzzled but continues.)

Clown 2: Did you ever drink in your life?

Clown 1: No, I was a good boy.

Clown 2: Did you ever steal a kiss from a girl?

Clown 1: No, I was a good boy.

Clown 2: Did you ever stay out later than your parents said?

Clown 1: No, I was a good boy.

Clown 2: Was your mother ever bothered with wet napkins when you were a baby?

Clown 1: No, I was a good dry baby.

(Clown 2 steps off canvas and Clown 1 gets a dunking.) Well, what are you going to tell your mother now?

154. Magic Handkerchiefs

Props:

- Large box covered with black cloth or table draped with large cloth that extends to the floor. In either case, box or table must have a one-inch hole bored through the top center.
- A tray
- Water pitcher and some clear drinking glasses - one glass has no bottom
- Silk hat
- A number of brilliantly colored handkerchiefs or silk scarves

Action:

Table is set up in center of floor.

Magician is introduced. Magician enters, then assistant carrying tray, pitcher, and glasses. Magician bows and speaks in a husky voice. Assistant pours him a glass of water which he drinks, replacing glass.

Magician takes the special glass from the tray and places it on table, over hole. Assistant is dismissed. Magician announces that he will cause to appear in the glass any color of handkerchief named by the audience.

Assistant and other clowns come in and sit around on floor. If no one volunteers a color they do. Magician covers glass with his silk hat. As colors are called – blue, red, and so on – they appear in the glass, thanks to an assistant under the table.

One of the clowns asks for “a white one.” The magician ignores him and requests more colors. Another clown joins the first one in calling, “We want a white one.”

Finally all the clowns are shouting, “We want a white one.”

This becomes a chant to the embarrassment of the magician.

The skit ends when the assistant under the table pokes out his head and asks in a pleading voice, “Doesn’t someone want a yellow one?” This he waves as he repeats the question.

155. Main Street

Props:

- A barrel is placed between wheels and has handles attached to resemble a street-cleaning cart.
- One push broom
- Two pairs of horseshoes
- Police whistle
- Siren

Action:

A clown street cleaner makes his rounds with cart and broom. There could be a sign on the barrel: HELP KEEP OUR CITY CLEAN.

The cleaner goes to side lines looking for dirt and, incidentally, to gossip with pretty girls.

Off stage is heard: police whistle, siren.

A small clown comes in on the run. He looks for a hiding place. Whistles get louder. Clown hides in barrel.

Policeman comes in (on roller skates). Policeman looks for fugitive. When his back is to the barrel the hiding clown pokes his head up, then ducks down.

Policeman discovers head protruding from barrel. He nods his head knowingly. He signals to the street cleaner and to two clowns in the doorway.

Policeman blows whistle and orders them to clean up the street.

Two clowns come in on trot in lock-step position. They have metal horseshoes fastened to the bottoms of their shoes or a comedy horse could be used.



Street cleaner is very busy. Each time he throws an imaginary shovelful into the barrel there are signs of distress from the interior.

Policeman enjoys the scene.

Policeman emits a loud “Moo” or uses mechanical device for producing this noise.

Clown in barrel stands up shouting, “I give up! I give up!”

Clowns wheel off cart followed by policeman.

156. Man-Eating Fish

Props:

- Large box with one end or side removed
- Sign: MAN-EATING FISH
- The box inverted is part of a sedan chair under which a clown sits
- A frozen fish

Action:

The audience is asked kindly to remain seated during the next act because of the danger involved. Never before has the great Man-

Eating Fish been presented to such a delicate and appetizing audience.

Clowns come in, carrying the sedan chair on their shoulders, with others carrying guns, nets, pitchforks, and acting as guards.

The procession circles the floor. Water spouts through holes in the box.

Considerable thrashing about is evident on the inside of the box.

Guards maintain a discreet distance from the man-eating fish.

The group halts at a spot where a rope with a hook attached to the end is lowered from the ceiling. The hook is slipped under a rope, leather, or metal loop on the top of the box.

By this means the box is raised, disclosing a clown sitting on a tiny box munching on a frozen fish: Man eating fish.

157. Musical Instruments of Torture

The following five skits, 145a to 145e, inclusive, might well be considered instrumental to torture.

157a. Harmonica

A giant harmonica is built up from a board five feet long, twelve inches wide, and one inch thick. A real harmonica is built into the inside center of this case.

Clown harmonicist enters, carrying this large instrument. He seats himself on a chair, but cannot manipulate the harmonica because of its size and weight. Two clowns come on to assist him. They work the harmonica like a saw, and the player spits out teeth (white beans).

He chases assistants away and proceeds to play the harmonica, or if no player is available the music can be dubbed in by P.A., providing the supposed player is properly placed.

157b. Harp

A comedy harp is constructed by using car brake pedals, auto lights, and rubber or elastic strings. Harp music is dubbed in, and harp player goes through some crazy antics with the strings, plucking them to ridiculous lengths, getting his head caught between them, and the like.

Player stops to move his harp to a new location but harp music continues.

157c. Pianissimo

Props:

- A piano packing box or facsimile
- Squirt gun

Action:

Piano packing box is wheeled into the room. It is made up to look like a piano, painted keyboard, etc.

Inside the box are three clowns: 1, 2, and 3.

There is a large round hole above each clown through which the head may be popped and withdrawn.

Clown (4) is the pianist. Pianist enters with much bowing. He seats himself. Seat is not right height. A book does not make it right, or a sheet of music; but the sheet torn in half is exactly right.

Clown prepares to play. Other clowns have remained unseen.

Another pianist plays “Hail, Hail, the Gang’s All Here,” as clown pianist fakes action.

First stanza is music only. Three more stanzas follow, and clowns sing with numbers 1, 2, and 3 popping their heads up when singing, as indicated below.

(1) Soup! (2) Soup! (1, 2, 3) We all want soup.

(4) Tip your bowl and drain it. Let your whiskers strain it.

- (3) Hark! (2) Hark! (1) The funny noise,
(4) Listen to the gurgling boys. (He points at box.)
(1) Meat! (2) Meat! (1, 2, 3) We all want meat.
(4) Fresh and juicy cow meat, ham and pickled pigs' feet.
(3) Lamb (2) chops (4) are mighty fine,
(1, 2, 3) That's the way we always dine.
(1) Pie! (2) Pie! (1, 2, 3) We all want pie
(4) Coconut (1) and cherry, (2) peach (3) and huckleberry,
(3) Mince (2) pie (1) is mighty fine
(4) That's the way they used to dine.

On line 3 of the last stanza the pianist, with his squirt gun, shoots each as he appears. Clown 4 takes bow and exits. Piano is pushed off.

157d. Saxophone

Huge saxophone is built from sheet metal, with fancy stops and decorations.

Open end of sax is balanced on casters and is wheeled in by clown musician. The mouthpiece is a kazoo.

Popular music is supplied by band or P.A., and saxophonist joins in, going through some ridiculous movements in order to work the stops.

157e. Xylophone or Pipe Organ

A six-foot plank is placed across the backs of two chairs. Three or four persons wearing large paper tubes for hats, with slits for eyes and mouth, kneel or sit before the plank with their fingers spread on top. Clown organist or xylophonist enters. Music is dubbed in. If this is to be an organ imitation, the organist plays on the others' fingers spread out, and still another clown pumps the organ (slow

down music whenever pumper acts tired); or, if a xylophone, the artist hits the fingers with xylophone mallets. In either case those kneeling can emit chirps or notes in tune with the music.

158. Piano Movers

Props:

- One regulation piano packing crate, ropes, pulleys, chain
- A whistle to sound like one on a factory
- Small paper-covered book

Action:

This skit should not be listed on the program and it should occur immediately after the first number. Piano box has been left on the floor. A person planted in the crowd stands up and complains that he didn't pay his money to sit behind a piano box. He wants the box removed or his money back.

Ringmaster says he is sorry. The boss mover is here (Tony steps forward), but his men have not shown up. However, if there are a few volunteers there should be little difficulty in getting the piano up in the gallery (or other section).

Clowns and other eccentrics volunteer. Rope is lowered from ceiling. Tony explains piano must be lifted so that rope may go round it.

One of the volunteers gets stuck under the piano. Tony stops proceedings while he consults his guidebook. Tony instructs helper to phone well-known cartage person.

Tony gets under, and volunteer gets out. Whistle blows for quitting time or someone asks, "Would you men care for a cup of coffee?"

All vanish, leaving Tony under the piano. Man who first complained comes out of the audience exclaiming, "The way these fellows carry on you'd think they worked for the YMCA (replace with name of your organization)." He takes box with one hand and pulls it off the floor.

Note: The success of this skit rests with the ability of the performers to give the impression that they are actually handling a heavy piano.

159. Professor Bluffo

Props:

- Black curtain
- Table with hole in top, draped with large black cloth
- Tumbler, pitcher of water
- Number of colored silk scarves
- Bowl of goldfish
- Magician's cape, top hat & flower bouquet

Scene:

Table is placed in front of black curtain; tumbler and pitcher on top of table. Accomplice is hidden under drape of table, and another accomplice behind curtain.

Action:

Introduction Professor Bluffo. Magician enters in cape, wearing hat. After acknowledging people on all sides, he removes his hat, and a tumbler is revealed balanced on top of his head.

Tumbler is placed on table, covered with hat. Tumbler is caused to disappear by shifting hat so that tumbler falls down hole.

Trick is repeated, but before magician can cover hat, the accomplice thrusts a hand up through the hole and removes the glass.

Scarves are waved about and disappear through curtain, thanks to other accomplice. Accomplice's hand waves wildly through the hole in curtain.

Professor Bluffo announces he will turn a glass of water into a man. He raps for glass, and accomplice below returns glass. Glass is filled and Bluffo drinks the water.

“And now, ladies and gentlemen, for my next trick, I shall make a bowl of goldfish appear out of thin air.”

Magician shows he has nothing up his sleeves. His accomplice below table, being tired of his position, staggers out, and accidentally pulls off magician’s cloak.

Magician turns round disclosing bowl of goldfish fastened to his belt strap. Magician walks off angrily. Turning at the exit he presents himself with a magician’s bouquet of flowers (from any magician shop) which were hidden in his shirt.

160. “Pupburger”

Props:

- A hot-dog stand made from an orange crate:
- Some buns, mustard, signs indicating stand.
- A ratchet is attached to stand which makes lots of noise on turning
- A knife
- A hot dog

Action:

Clown proprietor sets up shop.

Clown customer enters followed by a dog on a leash and goes about the business of purchasing a hot dog.

Proprietor cuts open bun, looks in compartments of stand but finds no hot dog.

When the customer is not looking, his dog is stolen and placed in one of the compartments. Proprietor turns the ratchet; hot dog is produced from other compartment, placed in bun, and sold.

Customer discovers dog is missing & a big argument ensues.

Proprietor grabs hot dog out of bun; throws it in second compartment. Turns ratchet furiously, in reverse direction.

Takes dog out of first compartment and gives it to the customer. Customer and dog walk off.

Proprietor shouts, “Hot dogs, hot dogs, anyone want a pup burger?”
Clown policeman comes in and clears the floor.

161. Shadow Land

Props:

The main piece of equipment is a white sheet fastened to a wood frame to look like a motion picture screen. A floodlight behind the screen casts shadows on the screen as the characters walk between screen and light. This is the only light. Other props named in the skits below.

Action:

Characters must work with bodies at right angles to the screen.

An announcer tells the story, and action is in pantomime, for any of the following four skits, 161a to 161d, inclusive.

161a. Hair Tonic

Subject, very bald, wants to grow hair.

Tonic is poured on & head is massaged by second party.

A third party, holding a sieve in line with the subject’s head, gradually thrusts broom straws up through the holes. These become more and more obvious each time the masseur stops for a rest.

161b. Moving Pictures

An announcement is made that the silhouettographs will be followed by moving pictures. Stagehands cross in front of light, bearing framed pictures.

161c. The Operation

Patient lies on the table close to the screen. Appropriate sound effects may be used from behind screen.

Anesthetic: patient is struck on head with hammer.

Many curious objects are taken from patient's stomach after it is sawed open. (Articles are lifted from rear of table.)

Patient is sewed up (large needle and cord).

162. Siam Club

Props:

- Framework to hold a door
- Sign above: SIAM CLUB
- One blown egg

Action:

Doorway is set up in middle of floor. Clown doorman takes his place at the door.

Clown members approach, give the password, and enter as follows:

Club member raises right arm and says, "Ohwa." Doorman gives countersign, raising right arm and saying, "Tagoo." Both bow and say in unison, "Siam."

Member goes through doorway.

This is interrupted by a clown who doesn't know the password.

"But I want to join the Siam Club."

Doorman: "You can't do that until you are initiated."

"Then I want to be initiated."

Doorman signals to other clowns to come out.

Prospective new member is seated on the floor and is told he must flap his arms like a bird and cackle. The clown crows like a rooster.

Members vote, turning thumbs down. Clown is told that hens do not crow, they cackle.

He is given one more chance and the cackles are forthcoming.

New member is congratulated and is helped to his feet.

In so doing the blown egg is slipped into place so that it appears as though the clown had laid an egg.

Club members all laugh.

The “goat” turns and is mad about the joke played on him.

He picks up egg and with menacing gestures chases one of the others, who runs toward the audience.

The egg is thrown, the front clown ducks and the egg sails into the audience.

163. Square Heads from Round Table

Props:

- Two dummy horses
- Two jousting poles
- One horseshoe
- Stuffed burlap bag marked OATS
- Paper flowers

Action:

Ringmaster gives proper introductions.

Trumpet is heard offstage.

The combatants charge in on their mounts. They have dummy horses built about them, so that all the pacing, rearing, and what-not can be done from a walking or standing position.

The riders carry long poles, well wrapped at the business ends with padding.

The contestants parade the grounds, while lady admirers (clowns in audience) throw them roses. The horses charge each other from

opposite ends of the floor. Sometimes the riders clash, other times they miss.



One horse drops a shoe and has to be re-shod. A clown carrying the bag marked OATS, passes between the horses as they charge. They change direction and pursue the oat-carrying clown.

164. Through the Looking Glass

Props:

- Full-length mirror frame on support - frame is same on both sides
- Two identical boxes of cigarettes
- Two lighters

Action:

The frame is set up in center of floor.

Two clowns enter from opposite sides and see themselves in the "mirror."

A series of synchronized and well-practiced movements follow as each duplicates the actions of the other: adjusting cap or tie, walking away and coming back, opening mouth to examine stuck-out tongue, polishing mirror, scratching self, changing expression, leaning from side to side.

Finally, each takes out a cigarette, places cigarette in mouth, takes out lighter. Then they reach through the mirror and light the other's cigarette, then exit, arm in arm.

165. T.N.T.

Props:

- Large wooden box painted black and marked "TNT – DANGEROUS," on all sides. One end of the box is hinged at the bottom, making a door.
- One lantern
- One firecracker
- One volleyball
- Several lengths of narrow tire tubing tied end to end and fastened to lacing of ball

Action:

Box is placed in center of floor.

A few lights are flicked off to indicate night.

A clown night watchman comes on, carrying lantern. He spies the TNT. He sets lamp at safe distance after making his rounds and falls asleep on top of box.

Two clowns up to mischief come in. They discover sleeping watchman and what appears to be a fuse (tubing) leading from box. (Tubing leads out over top of hinged door.)

They pull and pull on the tube.

Night watchman's business is to hold the door shut which he does with his legs drooping over the edge.

Clowns aren't getting anywhere with ordinary pulling; so, as they near the exit, they turn their backs on the TNT and put fuse over their shoulders.

In the meantime a third clown has discovered the TNT and the fuse leading to the firecracker inside box.

He lights fuse. Firecracker goes off.

Watchman wakes up and jumps up, releasing door.

Volleyball comes booming out, knocking clowns flat.

166. Tony's Nerve Tonic

Props:

- A small but specially constructed house: it has no floor, just a few support bars, walls are light and hinged so that the entire building can fall apart
- A sign on the house reads, TONY'S NERVE TONIC (Capitals are in red: TNT)
- A hawker's medicine kit with bottles
- A bomb (bowling ball)
- Firecracker or other loud noisemaker
- Slapsticks
- Suit of red underwear

Action:

House is pushed into center of floor with clown medicine hawker walking inside. Other clowns gather round.

Hawker opens door and starts to spiel and sell bottles of TNT from his kit. "TNT knocks out your ailments. Give your system a shot of TNT."

One clown buys and treats his pal.

Hawker continues his business elsewhere.

Two clowns gag, get sick. They get mad and go after the hawker with slapsticks.

The hawker seeks refuge inside the house. Clowns are stumped as to how to get revenge. They go into a huddle and produce a bomb.

As one clown knocks on the front door, another clown slides the bomb in through a back trapdoor.

There is a moment of suspense (clowns with fingers in ears) before the bomb (firecracker, which is inside the house) finally goes off.

The walls fall apart. Hawker screams and, attired only in tattered red underwear, runs off carrying his kit (hawker's other clothes are hidden in kit). Clowns chase hawker off.

167. Twinkletoes

Props:

- Two men in a “horse” costume. This outfit should have ample material in the middle (pleated cloth on elastic).
- A hurdle
- Whip
- Some colored cloths

Action:

Announcer: “And now, ladies and gentlemen, we are proud and privileged to present, fresh from his triumph at the (XXXX) Horse Show – Twinkletoes – a champion among champions. Let's give Twinkletoes a rousing reception.”

Twinkletoes gallops in. The front man trips as the horse comes to a stop. Rear man kicks front man. Twinkletoes bows.

Ringmaster, with whip, asks Twinkletoes to bow lower. The horse bows so low that the ringmaster has to help it up.

Announcer: “Twinkletoes will demonstrate different paces that won it fame, including the “Russian Prance.” Twinkletoes does goose step, then drops to haunches and does typical Russian dance.

Hurdle is placed in middle of floor, and Twinkletoes prepares for the jump. First effort is a balk. On the next effort the front man jumps straight up in the air in front of hurdle so that rear man can put his hands under his seat and help him over. Twinkletoes is now in the predicament of straddling the hurdle. Much excitement as ringmaster tries to lift rear over. A crack of the whip, and rear jumps into piggy-back on front man and so gets over.

Announcer: “Twinkletoes is now to perform his famous stunt of rolling over.” The horse gets down on his hands and knees. The whip is cracked, the front rolls one way, the rear the other.

There is much ado about getting Twinkletoes back in shape.

Announcer: “And finally, Twinkletoes will distinguish colors. The colored cloths are held up. Twinkletoes faces them. “Pick out the red one,” says the ringmaster. Twinkletoes can’t make up his mind. A girl in a red dress leaves her seat walking toward the exit. Twinkletoes prances after her.

168. Walking the Plank

Props:

- Soft wood plank, 14 feet long, 14 inches wide, 2-inches thick. Exactly in the center of plank (for balance) a saucer-shaped hollow is sanded out to fit a man’s head.

Action:

This stunt is most appropriate on a stage but may be effective on a gym floor.

Clown enters from a wing, with the plank balanced on his head. Clown’s hands are on his hips.

When he is halfway across the floor or stage, someone from the entrance side shouts, “Hey!”

The clown stops short, grasps the board with his hands, and laboriously turns himself and the board about.

Clown returns to entrance and asks, “What do you want?”

Clown in the wings asks, “Where are you going?”

Clown with board points back over his shoulder and the other says, “Okay.”

Clown and board turn and start across floor again.

At the same middle point the clown at the side shouts, “Hey!”

This time the plank bearer turns quickly, but only he turns. He begins his return to the entrance when a third clown on the opposite side hollers for him.

The business of calling and turning is repeated a number of times.

Note: The stunt might be repeated with two men carrying the plank, one at each end of the board. Instead of the sanded hollow in the board these men might wear skull caps of hard material with a short center spike fitted into a deep grommet sunk in the board.

169. What Took You So long?

Props:

- A clown house is made of 2 x 2's which compose the frame for structure about 8' x 6' and 7' high. One door is provided. Walls and windows are painted on wrapping paper which covers the structure.
- Roll of stage money
- Some playing cards

Action:

Stagehands place house in center of floor. Four clowns enter one at a time and, after glancing about, sneak through the doorway.

The audience soon learns that a game of cards is in progress, judging from the remarks coming from inside the house and from a few playing cards that get tossed over the roof.

Two cops (tall and short) discover the game. They listen in and get wise to what is going on.

The tall cop says, "I'll surround the joint while you go in and break up the game."

The small clown says, "No, I'll surround the house while you go in and break up the game."

They argue, but tall cop finally pushes small clown through the door.

Noise inside stops immediately.

Tall clown walks round the house and round the house.

He becomes impatient and starts to whistle and call “yoo-hoo” to his partner.

Small clown eventually emerges and is greeted with a blow over the head from tall cop’s billy.

Tall clown asks, “What took you so long?”

Small clown flashes a roll of bills and says, “Could I help it? I had only two bits to start with.”

(Blackout)

170. Wild Animal at Large

Props:

- The wild animal. This could be a bird, such as an ostrich. You can adapt any circus animal, such as a horse.
- Gun with blanks
- Salt shaker (large) filled with talcum powder
- Lasso
- Bird cage with no bottom

Action:

M.C. Announcement: “Do not panic, ladies and gentlemen, but we have just learned of the escape of a wild and ferocious animal. The (animal) is on the loose, but its keepers are in close pursuit.”

Animal or bird rushes in and cavorts around.

There is some delay before the keepers (clowns) come tumbling in. They jam at the entrance, and there is considerable piling up and confusion.

One clown has a gun, another, a lasso, the third a bird cage, and the fourth the salt shaker. Any time the gun is fired the animal jumps or flops but carries on.

The clown with the lasso should be expert enough to rope other clowns by mistake. Each time this is done, the clown with the salt shaker sprinkles powder on their seats.

The clown with the bird cage tries to head the ostrich into the tiny receptacle.

Either the clowns can make a capture and lead the animal off the floor, or the animal can escape through the exit, followed by the clowns.

171. Wireless?

Props:

- A number of inflated balloons
- A 50-foot length of very thin steel wire, arranged as described in script

Action:

All the clowns, including one very small one, enter, carrying balloons.

All scamper about except the small clown who has carried in one end of one of the wires to which a snap swivel is attached.

This clown snaps the swivel to a ring in a special harness he wears. He stands directly under a pulley over which the wire runs, hence, along the ceiling and down the wall to a winch operated by stagehands.

Small clown breaks his balloon and begins to cry. Ringmaster calls other clowns together and points to unfortunate clown. All clowns give their balloons to the small one. This causes him to be raised to the ceiling.

As he goes up the others show alarm, at the same time backing up as though pulling the clown up.

When small clown is up, the others leave the make-believe wire and gather underneath, trying to construct a ladder or pyramid but without success.

Finally, small clown throws one balloon away. (These should be gas filled so that they stay up.) He comes down a little (stagehands

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operating winch). More balloons are discarded, and full descent is completed. Music: "Around the World."

Clown Skits with Gymnastic Equipment

These skits or stunts require training and experience in gymnastics and tumbling. They should not be attempted by anyone without skill and practice. It is a good idea to rehearse them several times in costume, to make sure that the costume does not interfere with the performance of the skit.

172. Horizontal Bar Stunts

A) Double hip circles:

First clown does back circle to front rest. Second clown does same exercise part way only, grasping bar inside partner's hands. The second performer's body is between the top clown's legs, and as the second clown circles his legs above the bar he thrusts a leg under each of the other's armpits. Clowns are thus locked in position. They start to rock backward and forward until they eventually revolve about the bar.

One of the times when they are stopped, the top clown may take a whisk broom out of his hip pocket and dust off the other's pants.

B) Flying Leap:

Clown makes flying leap for bar. Misses and lands on face.

C) Clown tries to help his pal get up on the bar:

One clown gets down on hands and knees on mat. Second stands on his back. First clown rises. Second clown bumps his head on bar and falls off. First clown stands under bar with hands clasped in front as though about to throw the other in a back pitch.

The object, however, is to lift him upon the bar.

The assist is too vigorous, and second clown vaults over.

Second clown stands on first clown's shoulders, and they march triumphantly toward bar. Upper clown waves to audience, forgetting bar, which hits him about the stomach.

He rolls around it and flies off as other continues to march.

First clown gets a stepladder. Business of getting foot through the rungs, sliding down the ladder, teetering ladder until forced to fall to mat, rolling forward.

Finally, clown stands on top of ladder and gingerly lifts one leg over, then the other, and after much shouting and balancing during which the ladder is removed clown does a monkey-off. He picks up ladder to exit, turns, knocking pal down.

D) Miscellaneous horizontal bar stunts:

One clown sits on bar. Second clown grasps his ankles and "skins the cat."

Clown does muscle grinder (back circles, with bar across rear shoulders and arms flexed about bar).

Clown does several backward double knee circles, being helped around by second clown applying a broom to the seat of the first clown's pants.

Two clowns face each other on top of bar. They argue.

One slaps the other, who completes a mill circle. Clown One is laughing as Two does circle. Clown Two comes back to starting position and slaps One, who does mill circle and so on.

Same thing may be done with double knee circles, both facing same direction.

Clown One punches Two backward.

Clown Two circles bar and on coming to position extends one arm striking the other and forcing him backward.

173. Parallel Bar Stunts

A) Travels in reverse directions. After regular performers have demonstrated cross-riding seat or bicycle travels forward, a clown runs through the bars lengthwise and starting at far end does travel backwards.

B) Master of ceremonies points out the importance of form in gymnastics and suggests that the audience watch for pointed toes and straight legs.

Clown bows. Swings into a handstand and walks the length of the bars with feet pointing in opposite directions. At the halfway marks he stops to scratch one leg with the other foot.

C) One clown swings on his upper arms in center of the bars. On forward Swing he rides forward in sliding motion; backward on rear swing.

Another clown at the side of the bars races frantically up and down trying to catch the other. He finally succeeds at the end as performer slides off. Both roll together on ground. One loses his thumb.

(Bend thumb back at joint.) Business of looking for it and finding it under mat.

D) Clown attempts to walk bars on his feet. He slips and falls between. Catching one leg on one bar he circles around it, finally falling on floor.

E) Two clowns do a goose step march the length of the gym, passing on either side of the bars. These clowns reverse direction and return. A third clown, from the side of the bars, does a back circle on far bar to front rest just as the two marching clowns hit that spot. One picks up third clown's feet and the other his shoulders and they march him off.

F) Clown who is very good at hand balancing walks the bars on his hands.

A second clown stands at end of bars, back to performer. Hand-stander walks off bars onto second clown's shoulders. Second clown turns half about and hand-stander returns to bars walking to far end where he may walk down shoulders of clowns at decreasing height. Final clown may be seated on mat.

G) Two clowns do shoulder rolls from opposite end of bars, colliding in center and falling between.

H) Repeat above, coming back to back in center in shoulder balance. One clown rolls over forward as the other does a shoulder roll underneath. Come to cross-riding seat. Turn to shake hands and fall off.

I) Clown stands on top of bars. He wiggles his feet farther and farther apart until he does the splits. At same time another clown tears a piece of canvas.

Top clown turns over forward using his hips as pivot against the bars and lands on his fanny on mat.

J) The argument. Two clowns climb up on bars from opposite end, stand up and walk toward center where they meet. Argument ensues as to who is going to get off. Compromise is reached. One clown gets down with his hands and knees on the bars so that the other can straddle over.

The straddler gets partially over and sits down on the other's shoulders.

The upper clown hooks his feet under the other's thighs. This puts them in position for a double lever. Top man leans backward, lifting lower man. Teeter-totter.

K) Pin wheel. Clown in center of bars does series of backward rolls from upper-arm hang position. On each revolution another clown connects with slapstick, thus helping the other around. Performer exits and returns with air cushion attached to his seat.

L) Walking under bars clown catches his chin on bar and foils to his back on mat. Lifts one leg high as chin appears to catch on bars. Holds arms firmly at hips and beats mat judo style with hands, breaking fall.

M) Clown drops his hat at end of bars. Another clown does a shoulder balance at that end of the bars back toward hat. First clown misses hat; shouts at second clown to hold it; walks through bars from far end, passing under shoulder-balancing clown.

As he stoops to pick up his hat the clown on the bars starts a backward shoulder roll, and his feet catch the other clown in the pants, causing him to fall on his face. Clown on bars continues his interrupted swing, and second clown comes back to remonstrate getting clown's feet in face. Clown exits, spitting out teeth (white beans).

174. Ring Stunts (Flying Rings)

A) Two clowns sit on floor, facing each other, with rings between them. A third clown performs on the rings, with much swinging.

A fourth clown is called or whistled to, first by one of the clowns on the side, then by the other. This causes the clown to cross in the pathway of the swinging clown.

The clown who does the crossing over should be oblivious to the performer on the rings, but the skit should be practiced so that the misses are very close.

The interfering clown could carry a tray of ice-cream cones.

On one cross-over the clown can drop some object such as a handkerchief.



Next time he pauses in line of flight, but stoops to pick up hanky in nick of time.

Another time he can slip on the same spot and on his return take out a cloth to polish the floor.

B) Clown does nest hang on rings. Foot goes through and he can't get it out. Other clowns rush to the rescue, take off shoe, tickle bare foot with feather duster.

C) One clown does a back plant or lever. A second puts a towel around his neck and does likewise below the top performer.

D) Two more clowns decide to show up the first two. One does a nest hang.

The second has a small trapeze with harness attached and will a mouthpiece which he puts in the first clown's mouth, also inserting a pair of false teeth at the same time. The under man proceeds to get into position for the skit; but on throwing his weight off the floor the other opens his mouth, losing the false teeth and causing mate to sprawl on the mat.

175. Stunt with Tumbling Mats

Props:

- Tumbling mats
- One 15-foot roll of narrow width carpet

Characters:

- Two clown tumblers

Action:

Clowns X and Y enter, in lock-step position.

Trip on mats and do a forward roll holding positions.

Fall flat with front man X on bottom. Y is across X in an X position. X cannot get up because of Y.

Y gets up to a stoop position, and X rises too fast, bumping Y in the stomach. Both fall flat again.

Y gets to his feet. He picks up X by trouser seat and kicks him into forward roll. X turns to face Y.

X picks up 15-foot carpet length from side of mats and goes to open it. Holding one end he throws the carpet at Y. The carpet strikes Y who does a backward roll.

X smoothes out carpet and goes back to his position.

Y walks forward and stands on his end of carpet. X gives carpet a jerk and Y lands on his seat.

Y upstarts to his feet.

Both grasp opposite ends of carpet and simultaneously give it a tug. Both roll forward facing each other.

X slaps Y's face (Y clapping his hands), Y does same thing to X. X reels half about as Y turns sideways and assumes a stooping position. X does an assisted back handspring over Y. Both roll to opposite end of mats.

A couple of throws follow; in each case, the first attempt is a cropper.

- A. Side leg pitch
- B. Pitch back straight leg
- C. Back pitch from shoulders

X does singles turn down length of mat. Y takes his turn but gets hold of end of carpet/wrapping himself up in a series of forward rolls. A shoulder mount is attempted, but the top man slips off.

His leg gets inside the under-man's pants and a funny situation develops; much confusion to straighten it out.

After they get straightened out, a couple of short, snappy, stunts are done without clowning, and the two go off in lock step.

176. Trampoline Stunts

- A) Clown steps through cords or springs.
- B) Clown faces side of trampoline as though to do back somersault. His clown partner runs around to spot him. Clown on trampoline does half-twist turn. Second clown makes to-do of running to opposite side, etc. Active clown eventually somersaults off to floor.
- C) Instead of rolling into position from floor to mat, the clown gets his head caught in cords.
- D) Succession of back-drops, each one getting lower and lower until clown is on mat.
- E) Reverse 4 – Back-drops get higher and higher as clown pulls himself up on imaginary rope.
- F) Two clowns turn a long skipping rope, and third clown skips (plain jumps, cannonballs, jackknives, twists, drops).
- G) Clown skips rope by doing a series of back-drops.
- H) Two clowns facing. Alternate bounces, then one does a seat drop with feet spread while other does front drop. To the audience it looks as though a collision is unavoidable.
- I) Alternate high jumping. One clown stops and walks under jumping clown who spreads his feet. Ground clown walks back as leap frog is repeated.

J) Double seat drops. Two clowns do seat drops simultaneously and facing each other. On one bounce one clown sits in other's lap.

K) Back lay-out somersault to front drop. Performer crawls weakly to side, hangs head over and, holding side bar, dismounts with forward turnover to stand on floor, followed by a prone fall.

177. Tumbling Fun in a Laundry

Props:

- Heavy clothesline, clothes pins & misc. clothes
- Laundry irons
- 2 cups of water
- Thermos bottle
- 2 medium & 1 small tables
- Springboard
- Mats
- 2 chairs
- Clothes basket with no bottom
- Cuspidor
- Slapstick
- Broom
- 4 water glasses

Characters:

- Two eccentric clown tumblers

Scene:

Clothesline – holding clothes – is hung across gym/stage.

On Table 1 are some clothes, cups, bottle, and irons.

Off to one side is Table 2 with a small table on top. A couple of chairs stand at back.

The springboard is in line with Table 1.

Sign on table: LO SING & SING HI – FIRST CLASS LAUNDRY.

Tumbling mats surround Table 1.

Action:

Cartwheel entries. Clowns get to opposite sides of Table 1; start ironing. One drinks from thermos and spits into cuspidor which jumps (string attached).

Business of drinking from cups and mouth-spraying clothes during ironing. When doing so, hold shirts in front of face and once in a while spray over shirt on opposite clown.

This goes on until both get mad. Clown #2 chases Clown #1.

Clown #2 runs round table, Clown #1 dives over.

Clown #2 goes round again, Clown #1 dives back.

Clown #2 runs to end of table. Clown #1 neck-flips across the table.

Clown #1 hides in basket (upside down). Clown #2 continues chase looking for Clown #1.

Clown #2 gets slapstick and hits Clown #1 when he pops his head up. Clown #1 does forward rolls in basket, Clown #2 paddling with slapstick.

Chase to tops of Tables 2 and 3 leaving slapstick on Table 3. Down to floor and somersault; from springboard over Table 1.

Clown #1 bounces on end of springboard. Clown #2 takes broom and swings at Clown #1 who does a backward somersault. Clown #2 falls on mat and sits up in a dazed position.

Clown #1 walks into position for a back pitch.

Clown #1 runs and swings forward and backward on clothesline, smacking Clown #2 just getting up.

Clown #1 goes to top table for head stand. Clown #2 sneaks underneath on hands and knees and jiggles table. Clown #1 hits Clown #2 on trousers with slapstick. Clown #2 jumps forward exposing head which is hit. Repeat. Clown #2 pulls a fake and returns to the floor.

Clown #2 throws 4 glasses to Clown #1 followed by a chair. Chair is placed on inverted glasses and Clown #1 does a hand balance or one shoulder balance or chair routine.

Clown #2 goes to top table and acts as ground man for two or three hand balances.

Exit with handsprings.

Clown Skits for Water Shows

Just as a clown must be skilled in gym, tumbling, and trampoline work to perform the stunts in Chapter 8, he must be an excellent swimmer and diver to be effective in a water show.

Clown skits in a water show should never compete with or interfere with the other skits or competitive events. They should be used as “fillers” between events, as special acts during intermission, or given their own section of the program.

Make-up and costuming are very important. Also, rely as much as possible on pantomime, except for explanations or descriptions by the master of ceremonies.

178. Clown Diving

A routine and script should be followed, and the M.C. should be part of the skit, using a P.A. system to inform the audience and for back-talk with divers who should pantomime as much as possible.

Lookout Dive – High vertical jump, one hand shading eyes, one hand on hip, and one knee flexed with sole of foot placed against straight knee. Hold position until under water.

Squirt Dive – High jump. Diver hits himself on back of head with one hand at highest point in dive, and a stream of water squirts out of his mouth.

Big Splash – Accentuated swan dive. Hold arch, hitting water in gigantic “belly whopper.”

Standing-Sitting – Sitting dive. Diver stands on end of board, does a seat drop onto end of board, and then enters water head first.

Standing-Sitting-Standing – As above. From seat drop diver returns to stand on board, from which position he may do any dive of his choosing.

Atomic Dive – Diver takes cannonball position (knees clasped to chest) in the air and holds it.

Three-Quarter Gainer - Similar to big splash. The diver holds his arc going one-quarter turn too far to land a “belly whopper.”

Closed Jackknife – Diver leaps high, grasps both ankles but fails to let go, enters water headfirst.

Half Jackknife – Diver leaps high, grasping one ankle with both hands, the other leg extended backward. Enters headfirst maintaining ankle grasp.

One and a Half – Diver does a forward roll on the board followed by a plain dive. When he surfaces, the M.C. asks, “What about the half?” The diver replies, “I did it underwater.”

Dying Duck – Diver does a high swan dive. At the height of the dive a blank pistol is fired, and the diver collapses mortally wounded, entering water with a huge splash.

Short Board – Diver takes running high hurdle and misses end of board, entering water feet first. Surprise – he may perform a half-twist as he passes board.

Hesitation – Diver comes down from his hurdle with rubber legs, collapsing accordion fashion on the board, finally sprawling into the water.

Old Sailor’s Dive (Young sailors know better!) Diver wears a sailor hat. Goes through motions of hitching up trousers. Runs but

instead of hurdling, he hooks one foot behind the other ankle and topples into the water head first with arms at sides.



Partner Dives – Horse & Rider is an example of this type: The first clown jumps high and spreads legs. Second clown, following, dives under spread legs so that first clown appears to be riding the second diver.

179. Clown Swimming

This requires a terrific build-up of a visiting aquatic celebrity (from Slobovia), fanfare, and the like. Swimmer enters in ridiculous costume. Some disrobing may be necessary to get down to an equally ludicrous swimming suit.

The performer will demonstrate some of the strokes native to his country.

(M.C. functions in similar capacity to that required in Clown Diving.)

Indian Chief Stroke – Swimmer wears a feather fastened to band round forehead and says “How” each time he raises right arm in salute.

Glamour Stroke – Back crawl stroke. In the arm recovery the swimmer strokes his hair into place.

Alternative – Swimmer wears lady's old-fashioned bathing cap. In one hand he carries a mirror and in the other a lipstick. It is not important where he smears the lipstick.

The Egyptian or Nile Stroke – Swimmer treads water. Elbow and wrists are flexed in typical Cleopatra fashion, and motions are appropriate to "Egyptian style".

The Swan – Swimmer is in gliding side-stroke position, head high. Flutter kick propels body forward, and hands, just above the water, flap at the wrists in imitation of a bird in flight.

Local Pond or Stream Stroke – So called because of the reputation of this body of water for floating debris.

Crawl Stroke – Swimmer, with his finger tips, daintily plucks offending material from his pathway, disdainfully dropping same out to the side.

Pygmy-Racing Backstroke – Knees are drawn to chest so that feet are at hips. Feet should show above surface.

Geyser Stroke – Swimmer progresses on back using inverted flutter kick. Hands are cupped at one side so as to squirt fountains of water into air.

Double Geyser – Spout from mouth, too.

180. Miscellaneous Water Skits

Barbershop Quartet – After a canoe demonstration, leave the canoe inverted. While the audience's attention is diverted, or in dim light, a quartet swims underwater, coming up under the canoe where there will be sufficient air space. As the singers harmonize ("Swanee River") the canoe may move slowly toward the shallow end. Quartet may emerge (in old-fashioned bathing suits, mustaches) for an encore.

Doctor in the House – The announcer asks, "Is there a doctor in the house?" A fake doctor stands up at shallow end. He carries

valise. The announcer requests doctor to “come here” for a moment. The doctor steps into shallow water and walks length of pool underwater, very unconcerned. (The valise is filled with weights.)

Monte Carlo Sack Stunt – An escape artist is tied inside a sack and thrown into the water. Seconds later he appears, carrying the bag in one hand. The secret: An accomplice and a second sack are required. One sack is inside the other. The artist gets inside the outer sack, but it is the protruding neck of the inside sack that is tied with cord. The accomplice holds the sacks so that the trick is not exposed to the audience.

Pole Swat – Two contestants, equipped with swatters, straddle a smooth pole suspended horizontally over the water. Clowns preferred.

Skill Classification of Skits

To make it easy to select clown skits by the number of clowns needed, and the degree of skill necessary, the following tables have been prepared.

Classifications of clown skits by type (Walk-Ons, etc.) and by equipment needed, are covered by the chapter headings and content.

The skill levels indicated below are for gymnastic or tumbling skill only, not for acting. Symbols used at heads of columns are these:

Beg = Beginners

Int = Intermediate

Adv = Advanced

Phys = Physical Education Training

MP = Minimum of Practice Needed

The skits in Chapter 8, "Clown Skits Requiring Gymnastic Equipment," and Chapter 9, "Clown Skits for Water Shows," are not included in this table. The titles indicate their requirement of special, trained skills.

SKITS FOR 1 CLOWN		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
4	5	-	X	-	-	X
	7	X	-	-	-	X
	8	X	-	-	-	X
	9	-	X	-	-	X
	10	-	-	X	-	-
	11	-	X	-	-	X
	13	-	X	-	-	-
	14	-	-	X	-	X
	15	-	X	-	-	X
	19	X	-	-	-	X
	20	X	-	-	-	-
	21	X	-	-	-	X
	25	-	X	-	-	-
5	38	-	X	-	-	X
	40	X	-	-	-	X
	48	-	-	X	-	-
	54	-	X	-	-	X
6	83	X	-	X	-	X
	117	X	-	-	-	X
	119	X	-	-	-	X
124	136	-	-	X	-	-
	150	-	-	X	-	-
	157b	X	-	-	-	X
	157d	X	-	-	-	X

SKITS FOR 2 CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
4	4	X	-	-	-	-
	12	-	X	-	-	X
	18	X	-	-	-	X
	27	X	-	-	-	-
5	30	-	-	X	X	-
	34	-	-	X	X	-
	39	X	-	X	-	X
	45	-	X	-	-	X
	47	-	X	-	-	X
	52a	-	-	X	-	-
	52d	-	-	X	-	-
	57	-	X	-	-	X
	58	-	-	X	X	-
6	59	-	X	-	-	X
	65	-	X	-	-	X
	66	X	-	-	-	X
	67	-	X	-	-	-
	68	X	-	-	-	X
	69	X	-	-	-	X
	70	-	-	X	-	X
	74	-	-	X	-	-
	77	-	X	-	-	X
	78	X	-	-	-	X
	79	X	-	-	-	X

SKITS FOR 2 CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
	82	X	-	-	-	X
	88	-	-	X	-	-
	89	-	-	X	-	-
	99	-	X	-	-	X
	100	-	X	-	-	-
	102	X	-	-	-	X
	112	X	-	-	-	X
	120	X	-	-	-	X
	122	X	-	-	-	X
	124	-	X	-	-	X
	125	X	-	-	-	X
7	128	-	-	X	-	-
	132	-	X	-	-	X
	143	-	X	-	-	X
	146	-	X	-	-	-
	153	-	-	X	-	-
	154	-	X	-	-	X
	159	-	-	X	-	-
	164	-	-	X	-	-

SKITS FOR 3 TO 5 CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
4	28	X	-	-	-	-
5	32	-	X	-	-	-
	33	X	-	-	-	X
	37	X	-	-	-	X
	43	X	-	-	-	X
	44	X	-	-	-	X
	52b	-	-	X	-	-
	52c	-	-	X	-	-
	52e	-	-	X	-	-
	52f	-	-	X	-	-
	55	-	-	X	-	X
6	62	-	X	-	-	X
	63	X	-	-	-	X
	71	X	-	-	X	X
	72	-	-	X	-	-
	80	X	-	-	-	X
	81	-	X	-	-	-
	84	X	-	-	-	-
	86	-	X	-	-	X
	87	X	-	-	-	X
	91	-	-	X	-	X
	92	-	X	-	-	X
	93	-	-	X	-	-
	94	X	-	-	-	X
	96	-	-	X	-	-
	97	-	-	X	-	-
	98	-	X	-	-	X

SKITS FOR 3 TO 5 CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
	101	-	X	-	X	-
	105	-	X	-	-	X
	107	-	-	X	-	X
	113	X	-	-	-	-
	114	-	X	-	-	-
	115	X	-	-	X	X
	121	-	-	X	-	-
	123	-	X	-	-	-
	126	-	X	-	-	X
7	127	-	X	-	-	X
	129	-	X	-	-	-
	130	X	-	-	-	X
	131	-	-	X	-	-
	133	-	X	-	-	-
	135	-	-	X	-	-
	137	X	-	-	-	X
	138	X	-	-	-	X
	140	-	X	-	X	X
	151	X	-	-	-	-
	155	X	-	-	-	X
	157a	-	-	X	-	X
	157c	-	-	X	-	-
	157e	-	-	X	-	-
	160	X	-	-	-	X
	165	X	-	-	-	X
	168	X	-	-	-	X

SKITS FOR 6 & MORE CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
5	29	X	-	-	-	X
	35	-	-	X	-	-
	36	-	X	-	-	X
	41	X	-	-	-	X
	49	X	-	-	-	X
	51	-	-	X	-	X
	60	X	-	-	-	X
	61	-	-	X	-	-
	64	-	X	-	-	X
	73	-	-	X	-	-
	75	-	X	-	X	-
	76	X	-	-	-	X
	85	X	-	-	-	-
	90	-	X	-	X	-
	95	X	-	-	X	X
	103	X	-	-	-	-
	104	-	X	-	-	-
	106	X	-	-	-	-
	108	-	X	-	-	X
	109	-	-	X	-	-
	110	X	-	-	X	-
	111	X	-	-	X	-
	116	X	-	-	-	X
	118	X	-	-	-	X
7	134	X	-	-	-	X

SKITS FOR 6 & MORE CLOWNS		CLOWN SKILL LEVEL				
Chapter	Skit	Beg	Int	Adv	Phys	MP
	139	X	-	-	-	X
	141	X	-	-	-	X
	142	-	X	-	-	X
	148	X	-	-	-	-
	149	X	-	-	-	-
	152	X	-	-	-	-
	156	X	-	-	-	-
	158	-	-	X	-	-
	162	X	-	-	-	X
	163	X	-	-	-	X
	166	-	X	-	-	X
	169	X	-	-	-	X
	170	X	-	-	-	X
	171	X	-	-	-	-

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"Kevin Andrews has taken Wes McVicar's *Clown Act Omnibus* to another level by updating the language and adding missing information that many in the clowning industry are looking for. It is a must-have for clowns, method actors, and entertainers of all types and is especially beneficial for churches, scouting and other youth organizations. Whether you want walk-around gags for a parade, a full-blown comedy program, or basic information about clowns, *Clown Skits & More...* meets the needs of beginner and experienced clowns alike."

- Don "Doc" Berkoski, Cloud 9 Clowns, Smiles Unlimited Universal Clown Ministry

"...finally got to read your book last night and it's fantastic - a perfect guide for anyone seeking to get into the Art of Clowning. Lots of good information with history to back it up and a big improvement on the first version, *Clown Act Omnibus*. *Clown Skits* is an all-in-one learning tool anyone would enjoy."

- Todd "Suitcase Sam" Anderson, Magician & Clown



Kevin Andrews (also known as *Sneakers McSilly*) was born in Sioux Falls, SD. Raised in the Seattle area, the oldest of three boys, Kevin became an entrepreneur at an early age. Various business opportunities took Kevin to Oregon, Arizona and, eventually, Indiana where he lives with his clown wife Dee Dee (also known as *Abby-Normal*) and his Munchkin cat, Gidget. *Clown Skits & More...* is Kevin's first book.